

ANGLO- SOVIET JOURNAL

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Organ of the Society for Cultural Relations with the USSR

ACHIEVEMENTS AND TASKS OF THE NATURAL AND TECHNICAL SCIENCES

A. N. Nesmeyanov

President of the USSR Academy of Sciences

WHAT vast improvements in technique and life as a whole are brought about by scientific discoveries and the introduction of the achievements of science into practice is well known. Two lines, two patterns, may be traced. On the one hand, there is the day-by-day current work on extending production and improving, enriching and applying discoveries already made in the basic fields of science. On the other hand, there is the discovery of new phenomena and principles of tremendous practical importance for the future.

Great past achievements of science were the invention of the steam engine and the discovery of the magnetic properties of electric current, which gave man the motor and the dynamo. At the turn of the century there was the discovery of radio waves and their application by Popov to the technique of communication ; now these discoveries have already reached the stage of the commonplace work of science. Of the same period was the discovery of natural radioactivity, spontaneous atomic fission of atoms, and then in our own day the discovery of the laws of nuclear fission and the utilisation of atomic energy. Another example of this kind is the invention of computing and calculating machines.

Painstaking scientific work on mastering and perfecting discoveries already made in already explored fields of science can give economic returns much more quickly than discoveries which ensure a qualitative improvement of immense scope, but only in the more or less distant future.

Usually much of the effort of scientific institutions is devoted to current work. This kind of research is particularly attractive to practical men, because it is always pushing forward to a clearly defined practical goal. The other line of scientific work is often indefinite and lacking in such clear practical perspectives, but later on it produces a veritable revolution. Take, for example, the problem of the photosynthesis of organic matter from the carbon dioxide of the air. Complete mastery of the mechanism of the utilisation of solar energy by plants will have a colossal economic effect, since in the last analysis we owe all our food, all agricultural and forestry products, and to a considerable extent power, to this process. Even a small improvement in the process of photosynthesis, and its direction into the channels we need, would have a tremendous effect. Suffice it to say that field crops utilising solar light in the best way usually use about 2 per cent of the solar energy falling on them. How this problem will be solved, whether we will be able to make plants use sun and air more fully and give a greater yield by establishing new and better conditions for this process, or whether by selection we will learn to create plants that are more effective in this connection, or even whether we will be able to carry out photosynthesis without plants, it is, however, difficult to say now.

In a correctly drawn-up plan of scientific work there must be a harmonious combination of these and other problems. Soviet science by no means ignores

or can ignore the tackling of such theoretical questions, which are variously linked with practice but do not find quick and immediate application in production.

The unprecedented new problems which the Soviet people are tackling demand from Soviet scientists a strengthening of the glorious traditions of our science and the creation of new traditions based on socialism and unceasing scientific progress. The more quickly Soviet science develops, the wider the scientific front where it holds forward positions, the more it must concern itself with science's second line. In this connection the role of the largest scientific centre in our country, the USSR Academy of Sciences, is particularly great.

A new development usually begins to show itself in the rapidly growing sectors of science, and in turn conditions further growth there. In every historical epoch science has its own main growing-points. They are determined, above all, by the vital needs of practice. It is to be expected, for example, that the opening-up of virgin and long-fallow land, and the demands made on science in connection with this big problem, will lead to a rapid development of soil science and the complex of agrochemical sciences. The requirements of new technique have stimulated rapid development in a number of branches of physics and chemistry, geology and metallurgy. In addition, the growing-points of science are determined by the internal possibilities of science, above all the interaction and mutual stimulation of the sciences through utilisation of the achievements, ways and methods of one science in another. This is what conditions the specially rapid and fruitful development of the border fields of science.

In their time it was so with physical chemistry, and then with chemical physics. Now it is to be seen in geophysics and geochemistry, biochemistry, biogeochemistry and biophysics. The interaction and mutual stimulation of the sciences is a most important factor in the development of scientific knowledge.

What needs of practice must the complex of natural and technical sciences provide for? Science must above all ensure raw materials for industry and agriculture and the requirements of the power, metallurgical, building and chemical industries, and so on. The prospecting of deposits of such raw materials, in particular in combinations suitable for exploitation (for example, conveniently located deposits of iron ore and coking coal), often requires study of remote and sparsely populated districts. This sets the geological and geographical sciences far-reaching tasks.

The creation of an abundance of consumer goods for the people is a matter for all scientists, but the decisive key role belongs to biology. Let us note, further, the problems of heavy industry, which creates the means of production, and those of power engineering, which has to cope with the large power requirements of industry and agriculture, the more economic and rational production of power, long-distance power transmission and the utilisation of ever newer sources of power. We should also mention the problems of metallurgy, the intensification of existing processes and the creation of new ones, and the obtaining of new metals and alloys that are light, strong, heat-resistant and capable of ensuring the development of new technique. The problem of a new engine is arising, one more economical in fuel and metal consumption, more compact than existing ones; there are also problems of the intensification of mechanical engineering. There are standing problems of transport and communications. Here physics and chemistry have the leading role.

Problems of the chemical working-up of raw materials—minerals and coal, oil, gas and air—must be solved to obtain synthetic fertilisers, building materials, motor fuel, plastics for various parts and machines, synthetic rubbers, synthetic fibres and leathers and also dyes and medicines.

In particular, a special review is needed of the problems of medicine and the health services.

A problem common to all fields of industry is the automatisisation and mechanisation of production with the aim of freeing man from heavy, harmful and fatiguing work, so as to increase labour productivity.



It is difficult to name a field of the natural sciences or of engineering in which mathematics and physics do not play a crucial role. Physics is indeed the leader of modern science. It enabled scientists to penetrate the atom and study the atomic nucleus. The “elements of the elements” have been discovered, the so-called “elemental” particles, chiefly the neutron, and have already received their first technical application. Neutrons have made it possible to utilise atomic energy; they are used for neutronic core-sampling in prospecting for oil; neutronographic analysis is playing an increasing part in metallography, and so on. Physicists have built powerful accelerating appliances—cyclotrons, betatrons, synchrophasotrons—which make it possible to impart enormous energy to particles of matter, electrons or particles of the atomic nucleus. With these particles physicists smash the atomic nucleus and study the laws governing the transformation, separation and fission of atomic nuclei and those of the production (generation) of new “elemental” particles.

Our epoch is often called the century of atomic power. That is true. No less characteristic of our epoch, however, is the even wider use and almost limitless prospects for the automatisisation and telemechanisation of production processes, and of control and regulation by means of the latest devices of electronics and radiotechnics, with the aid of which such vast problems as long-distance communication, television, radiolocation, radio-navigation, radio control, and so on, have been solved. There has been great progress in the automatisisation of production processes. I would like to draw attention only to some problems whose solution will ensure rapid progress in this field, that is the qualitative reorganisation of automatics and telemechanics (and indeed radiophysics as a whole) on the basis of the latest achievements of science, above all of physics, but also of engineering.

Everyone knows, if only from the case of the radio set, what an immense role the electronic valve plays in modern radiotechnics. It is now being replaced by the crystals of semiconductors, certain metals such as germanium, or metallic sulphides and oxides. Mechanisms made by human hands are being replaced by the crystal with its regular atomic structure and its defined disturbance of this regularity, useful for a given purpose.

Semiconductor devices are still not five years old. They differ advantageously from the many present-day vacuum radiodevices in their considerably smaller dimensions, stability of action and greater length of service. Already amplifying and rectifying devices, based on semiconductor materials, have been worked out, which are taking the place of complex vacuum valves in many radio-technical circuits, automatic installations and computers.

The thermoelectric properties of semiconductors have enabled Soviet scientists to build a thermoelectric generator by means of which heat energy can be converted direct into electricity without the use of a transforming machine, and with a coefficient of useful work that will enable us to consider this as a prospective means of obtaining electric power, applicable in many cases of “low power”.

Semiconductors solve both the problem of obtaining electric power from heat and the creation of heat and cold by electricity. Electrons serve as the working substance in such refrigerators, instead of ammonia or Freon.

Semiconductors are acquiring an exceptionally important role in modern automatics and telemechanics; semiconductor devices are being used not only

as initial receiving elements—feeders of initial data (a kind of “ eye ” or “ ear ” of complex automatic machines)—but also in intermediate transforming elements and in “ memory ” devices. This all makes it possible to control not only separate objects but also complicated groups of productive processes.

A most important problem is that of studying the relation of the properties of these materials to their crystallo-chemical structure ; the influence of admixtures and of the type of treatment of the materials on their physical properties ; the physical phenomena and processes taking place in semiconductor devices during their action ; and the theory of rectification and amplification needs working out. But this is linked with the development of crystal physics and the creation of methods of growing crystals of a required structure. All this will facilitate a conscious transition to the synthetic and a choice of materials for the solution of any given technical problem, and will hasten the development of many new radiotechnical devices, which will progressively replace the complex and expensive vacuum and electronic devices of modern radiotechnics.

The broad field of luminescent materials is also related to semiconductors. Study of the phenomena of luminescence is serving as a powerful means of clarifying the structure of matter and the processes of intramolecular and intermolecular transformation of energy, and facilitates following the course of chemical transformations and determining their mechanism. Thus luminescence presents vast opportunities for scientific research on the properties of substances and the processes taking place in them. The luminescent screen facilitates the transformation of invisible light—X-rays, ultra-violet and infra-red rays, and so on—into visible light, and is being used in a multitude of physical instruments. The commonly known application of luminescent substances, in fluorescent lamps, is twice or three times more economical than ordinary incandescent lamps.

Low temperature physics, which is studying the properties of matter at temperatures near to absolute zero, must not be omitted. A substance is studied at the moment when the thermal random movement of its elementary particles is exceptionally weakened by cooling. Thermal movement masks the laws of the interaction of particles ; the quantum laws, which describe the behaviour of an aggregate of particles of matter, are clearly manifested when the temperature of bodies approaches absolute zero (-273°). The action of these laws leads to profound qualitative changes in the properties of bodies. For example, at very low temperatures metal may become superconducting, in such a way that resistance to the passage of an electric current practically disappears ; all resistance to the movement of liquids also disappears, as Soviet physicists have shown (in this case Helium II). The field of low temperatures is interesting because new opportunities have been discovered for research aimed at explaining the structure of the nucleus and the laws governing the interaction of its elementary particles. Research in the field of temperatures near absolute zero is a field of physics promising great scientific discoveries.

Research on the propagation of ultrasonics (mechanical vibrations with frequencies lying beyond the range of the human ear, i.e. beyond 20,000 vibrations per second) in gases, liquids and solids has disclosed very important phenomena. For example, thanks to the deflection of ultrasonics from the boundary lines of media with different constants of elasticity, it is possible, with the aid of electronic instruments, to determine the thickness of the walls of boilers, the size of objects and so on accessible to measurement only from one side.

By investigating the relation of the speed of propagation and attenuation of ultrasonics to the physical situation and composition of a mixture of liquids and gases, scientists have worked out a simple and cheap method of control and automatization of production processes in the engineering, chemical and

food industries. The creation of the ultrasonic microscope makes it possible to see into solid opaque bodies, and, in particular, not only to determine the presence of defects within opaque liquid and solid bodies, but also to determine the size and configuration of this defect. Replacement of the selective method of control by the continuous ultrasonic method is producing immense savings in the engineering industry.

There are wide prospects for the application of ultrasonics for grinding and polishing small metallic parts (of clockwork mechanisms, small ball-bearings, and so on). For grinding, parts are immersed in liquid in which are suspended very small particles of abrasive set in vibration by exposure to ultrasonic waves. The action on metal of powerful ultrasonics can bring about an improvement in its structure; emulsions very important to industry, new biological preparations, can be obtained, water and milk sterilised, and so on.

The use of radioactive isotopes as means of control, of luminescent analysis and of the methods of spectrometry and of mass spectrometric analysis, make it possible to penetrate deep into the technological processes to a degree which previously could only be hoped for. The use of semiconductors, magnetic materials, contactless systems and the latest devices of electronics and radio-technics makes it possible to design new quicker-acting elements for automatics and telemechanics.

Until recently, comptometers and other calculating machines were used for various calculations and numerical solution of equations met with in practice. On account, however, of the immense complication of the problems that face practical workers, an acute need arose for the designing of high-speed computers. From the moment when the first electronic numerical high-speed machine appeared, computer technique entered a new epoch. The transition to high speeds of calculation (of the order of many thousand arithmetic actions per second), and the possibility of obtaining any required accuracy (9-10 and more decimal points), have restated the problem of solving mathematical calculation problems.

The new computers have created the possibility of solving problems which require a very great deal of calculation very quickly. These machines allow of "memory" circuits for long-term or short-term storage of data, which are transmitted to the machine as problems or received by it in course of working. Machines of this kind are used to regulate industrial processes; they can not only calculate the best conditions for any given process, but also automatically regulate it and direct it in the desired direction.

At the present time automatisation is chiefly applied to separate aggregates; the immediate future, however, will require the automatisation of whole industries, the creation of automatic shops and factories and the telemechanisation of complexes.

To solve these problems a number of scientific problems need working out in the theory of automatic regulation, of telemetry, of remote control and of computer techniques.



SOVIET science has played an important role in the socialist transformation of our country, in the creation of a powerful modern industry and large-scale collective agriculture. The achievements of science are a powerful factor for the progress of the whole national economy of the USSR.

Abridged from KOMMUNIST, 6, 1954.

The full text is available for reference in the SCR Library.

PROBLEMS OF SOVIET AGRICULTURE

MUCH attention continues to be given in the press to Soviet agricultural programmes and problems, and the wildest exaggerations are published by newspapers which ought to know better. Thus, earlier in the year there was talk of “great decline in agricultural production” and even of a lower output of grain per head than before the Revolution.

There were no grounds whatsoever for such assertions. Average output of grain over the five years 1949-1953 was 124 million tons; in the five years 1934-1938 it was 94 million tons; and in the five years 1909-1913 it was 78 million tons. Moreover, allowing for exports, the retained average of grain per head of population was 8.4cwt. per annum in the quinquennium before the first world war, and had risen to 12.1cwt. per annum in the quinquennium ending in 1953.

Later on, a great deal was made of N. S. Khrushchov's statement on February 23, 1954, that still more grain was needed, and of the difficulties necessarily encountered in expanding grain production on largely virgin soil in the eastern districts of the USSR. Little attention was paid to his categorical statement, on the same occasion, that “our country as a whole is satisfying its requirements as regards grain”; or that the increased supplies of grain are required to “(i) fully satisfy the growing needs of the whole population as regards bread and other grain products, including those made from the best quality flour, (ii) supplement State reserves of grain, required in case of any kind of unexpected happenings, (iii) ensure grain fodder for the whole cattle herd, without which a rapid growth of livestock breeding is impossible, (iv) fully satisfy the demand for grain by those districts which specialise in industrial and other non-grain crops, the output of which should grow continuously, (v) expand grain exports”.

Still less note was taken of the report of the Central Statistical Department, published on July 23, which showed that the spring sowing plan—including that for the new areas—was overfulfilled this year, and that “collective and State farms sowed over 23 million acres more in the spring of 1954 than in the previous spring”.

Of the 32 million acres of virgin and fallow soil in the new lands which were scheduled to be ploughed up in the two years 1954 and 1955, some 25 million acres had already been completed by July 10, 1954. In fact, by the middle of August the Russian Federation and Kazakhstan had completed the ploughing of 35 million acres—more than was planned for all regions by the end of 1955, an unquestionable success.

But as usual there are few signs of complacency, and the search for better methods goes on. The criticism which this search has produced in the scientific and technical field is illustrated by the examples printed below.

I

Against Stereotyped Methods in Agriculture

Academician N. Tsitsin

Director of the All-Union Agricultural Exhibition

SOVIET science has made a considerable contribution to the development of agriculture, and its achievements are graphically shown in the All-Union Agricultural Exhibition pavilions. Our science is nevertheless failing to meet

the demands made on it by practice. Leading scientific agricultural institutions are directly responsible for the fact that the structure of the sown areas developed in the countryside in the past few years has proved diametrically opposed to the tasks of increasing grain production.

The February-March plenary session of the Central Committee of the Soviet Union Communist Party, the decisions of which are of exceptional importance for the further development of agricultural science, noted that the existing structure of the sown areas was evidence of the application of the *travopolye* system without due thought, in an uneconomic and stereotyped fashion, and of its application without due regard to the particular features of different parts of the country.

The USSR State Planning Commission and the USSR Ministries of Agriculture and of State Farms pursued an incorrect line in the planning of agriculture, expressed in the unjustified extension of the sowing of perennial grasses with a very low yield in the drought and semi-drought areas of the southern Ukraine, Moldavia, the northern Caucasus and the south-eastern areas of the country, alongside a sharp decline in areas sown to grain crops and, in particular, to maize, leguminous grains, coarse and fodder grain crops.

The universal extension of areas sown to perennial grasses without taking into account local conditions took place under the cover of Williams's theories. In his report at the February-March plenary session, N. S. Krushchev pointed out that instead of Williams's work being used in a creative way it had begun to be turned into a dogma, forced upon the drought areas of the south and extended over the entire territory of our vast Soviet Union. As might have been expected, this attempt proved worthless.

The Party exposed serious mistakes in the understanding of Williams's theory, made possible an extensive use of it in a creative way, and rendered our science an inestimable service in promoting a struggle against dogmatic interpretation of many of the formulations of this theory.

Vassili Robertovich Williams was a great scientist. He worked out the *travopolye* system of agriculture, of great importance for the appropriate zones. But some of his followers, turning his work into a dogma, did not wish to take into account the fact that he studied, in the main, the central areas of Russia and that his conclusions naturally could not be suitable for all districts of the country and, in particular, for the south. Dogmatic people drew incorrect conclusions from many of Williams's formulations and adopted an uncritical attitude towards a number of his statements which were mistaken.

Followers of Williams made a serious mistake in underestimating the importance of winter wheats in those areas where their yield was considerably higher than that of vernalised wheats. There can be no doubt that vernalised wheat is a main crop in Siberia. In Siberia, the Volga and a number of other areas it gives a high yield, and in these areas it should be extensively introduced. But there can also be no doubt that in the steppe districts of the Ukraine, and in a number of other regions, the sowing of vernalised wheat over ground formerly sown to perennial grasses gave a poor yield. Without taking this into account, however, and dealing with the matter dogmatically, followers of Williams strengthened their positions by citing the following formulation, an obviously mistaken one: "The existence of winter wheats in crop rotation is a measure of technical shortcomings in the economy. It is the consequence and proof of a haphazard economy: winter wheats are often retained in crop rotation as the result of inertia, without a sufficient logical and economic justification for their presence." (*General Agriculture with the principles of soil science*, 1927, p. 443.)

Some of our scientists, contrary to the facts furnished by practice, continued to consider winter wheat as "a haphazard crop".

The Lysenko All-Union Selection and Genetics Institute, for example, put

forward over a period of years the idea that it was worth while increasing the areas sown to vernalised wheat at the expense of that sown to winter wheat in the southern districts of the country, particularly in the Ukraine.

The practice of collective and State farm production in the country's southern districts proves most convincingly that winter wheat yield is considerably higher than that of vernalised wheat. In the southern Ukraine, for example, twenty and more centners per hectare* could be gathered of winter wheat, while vernalised wheat, in the same conditions, gave 4-5 centners or 10-12 in the best years.

For this reason the recommendations to cut down the area sown to winter wheat in the Ukraine, in the Kuban and in other southern districts of the country have done great harm to the national economy.

One of the big mistakes made by followers of Williams was in their mechanical application of his teachings on the *travopolye* system to all areas of the Soviet Union without exception. In particular, they underestimated the use of mineral fertilisers on structureless soils. It should be said that the overwhelming majority of our soils are of this kind (particularly in our central areas). Extensive experiments carried out in the most varied areas prove that organic and mineral fertilisers must be considered an inalienable element of agro-technical measures for all soils.

Bowing blindly before the authority of Williams, some of his followers obviously ignored the most valuable research on questions of the feeding of plants and the utilisation of fertiliser done by our own agro-chemistry, and were scornful of the work done by such outstanding Soviet scientists as Academician D. N. Pryanishnikov.

The February-March plenary session of the Soviet Union Communist Party's Central Committee called upon local party, State and agricultural organs to put an end to the under-estimation of the use of organic and mineral fertilisers, which is a most valuable means of further raising harvest yields. Particular attention needs to be given to the use of fertilisers in the non-Black Earth zone. It is necessary in this zone to put manure, peat and phosphorous flour into the soil, to increase the sowing of field lupin and other crops for green fertiliser, and to put lime into acid soils. The liming of acid soils is one of the most effective measures in the general system for raising the yield of agricultural crops.

Studying questions of soil fertility, V. R. Williams attached very great importance to soil structure as a decisive factor in ensuring water and food for the plant. On the basis of his research, carried out mainly in the central area of the European part of the USSR, he came to the conclusion that a leading part in the development of soil structure was played by the mixing of perennial and cereal grasses. His conclusions and proposals Williams generalised into the *travopolye* system of agriculture, which many of his followers have turned into a dogma and begun to consider the only means of raising yield in any area of the country.

It should be added that the *travopolye* system of agriculture can only be adopted when the features of specific districts and farms have been carefully taken into account.

Former workers of the State Planning Commission were active in extending the *travopolye* system in those areas where it is not economically effective. They energetically supported and carried out an incorrect, anti-State practice and attacked those who proposed changes in the structure of the sown area in the interests of the development of the grain economy. Demidov, for example, in his book *The development of agriculture in the post-war Five-Year Plan* (Gosplanizdat, 1946. p.117), wrote: "Here and there in the countryside one

* 1 centner per hectare = 1.49 bushels per acre.

meets with a complete underestimation of the need for the most rapid return to areas sown to grasses, and an exclusive extension of areas sown to grain, industrial and other crops is brought to the fore. This is a mistaken and totally incorrect formulation.”

The author of this “work” was far removed from practical work in socialist agriculture. He was profoundly ignorant of the experience of the collective and State farms, of the soil and climatic peculiarities of different areas of the country, and failed completely to take into account the fact that perennial grasses do not give a good yield in the southern and several other Regions.

At one time individual supporters of Williams widely advertised the experience of the Novo-Annensky district of the Stalingrad Region and of the Deminsky Machine and Tractor Station, where it was alleged that the introduction of the *travopolye* system had been exceptionally effective. Thorough study of the Novo-Annensky collective farm’s practice, however, failed to provide any basis for such a conclusion. Seventy-three thousand hectares were sown to the *travopolye* crop rotation system. Nineteen thousand hectares were sown to perennial grasses. In the past few years there has been a lowering of harvest yields in the agricultural crops.

The sown area in the collective farms has grown in the Novo-Annensky district from 57,000 hectares in 1938 to 60,000 in 1951, during the introduction of the *travopolye* system. In this same period the area sown to perennial grasses has been increased from 2,000 to 19,000 hectares, while the area sown to grain has fallen by almost as much. It should be added, also, that the yield on perennial grasses has been very low. Lucerne sometimes failed here to produce any seed at all, or even good grass.

The scientific honesty of those who trumpeted abroad the example of this area demanded that they should honestly admit the whole truth and say openly that the application of the *travopolye* system of agriculture was not justified here, and that the specific characteristics of the natural, historical and economic conditions required some other, more progressive, measures. For some reason some of Williams’s followers failed to do this.

What is more, they tried to hide from the State and from the people the obvious failures which occurred in other areas of the country also, where they had introduced the *travopolye* system of agriculture without taking local conditions into account.

For example, leading personnel of the All-Union Scientific Research Institute for Hybridisation and Acclimatisation of Farm Animals—Ascania Nova—asserted that the yield of lucerne hay there was from 25-30 centners per hectare. In fact these data were falsified. The Institute harvested only those plots where the grass was thick and the yield was calculated on this harvest. Plots which were sparsely covered or had died were not included in the preparation of an average figure.

The stereotyped application of *travopolye* crop rotation in a number of farms in Western Siberia reached the ridiculous. For example, in the Moskalensky State Farm in Omsk Region, 5,200 out of 9,200 were sown to perennial grasses, twice as much as the area sown to grain crops. It is not surprising that such a farm was always without grain, without hay and became known as the “grass” State farm.

While criticising sharply and justifiably a stereotyped application of the *travopolye* system of agriculture, one must prevent its wholesale condemnation. We have respected and will continue to respect both Williams and his work. One cannot forget, for example, that clover, in a humid, non-Black Earth zone, gives a high hay yield and is the finest precursor of flax.

The sowing of clover should be increased in this zone, since it is a crop which plays an important part in the strengthening of cattle-breeding. One cannot consider it a normal situation when the area sown to clover is reduced

on the pretence that it is part of the struggle against a stereotyped application of the *travopolye* system of agriculture. Such a situation exists, for example, in the Stodolischensky district of Smolensk Region and in a number of collective farms in other regions, where the areas sown to clover have been ploughed over for other crops. In Sverdlovsk Region, 9,000 hectares of clover were ploughed up last spring. Some of this area gave quite a good yield. Is this permissible? One cannot go from one extreme to another.

It is necessary to pay particular attention also to the cultivation of lucerne in those areas where collective and State farms get high yields from this crop.

Practical workers meet with considerable success when the *travopolye* system is applied in the conditions of those zones in which Williams himself carried out his research and drew his conclusions. The Komintern collective farm in Moscow Region, for example, in the two years 1952-1953, harvested an average crop per hectare of winter rye 19.6 centners; wheat 17; vernalised wheat 18; barley 22.2; oats 17. Over the same two years this collective farm harvested, on an average, the following crops of perennial grasses: clover with timothy grass, 45 centners per hectare.

The agricultural system of brigade-leader T. S. Maltsev, of the *Lenin's Behest* collective farm, Shadrinsk district, Kurgan Region, may serve as an example of bold creative research in agricultural science and practice, worked out in accordance with local conditions. This system permits of doing without perennial grasses in crop rotation (in those places where their growth is poor and they furnish insufficient fodder for cattle-breeding), their place being taken by annual grasses with a higher yield, and makes possible a considerable extension of areas sown to grain crops.

In developing the work of Williams on the process of soil-formation, one must fight against arbitrary formulations, without a practical basis, on the theoretical problems of soil science. Unfortunately, such formulations, given out as established truth, exist in our scientific and teaching agricultural literature.

The work of Professor D. G. Vilensky serves as proof of this. In a number of his books he supports the anti-scientific theory of the development of the soil in accordance with a "biological curve". This view asserts that the soil inevitably goes through the stages of birth, youth, maturity, old age and death. Thus, Professor Vilensky considers that *podzol* soils are in the stage of death, the completion of the cycle of soil formation which he has invented.

Such confusion in theory cannot help in the working out of correct practical recommendations for agriculture. And it is not accidental that Professor Vilensky dogmatically accepted and as dogmatically propagandises in his books the *travopolye* system of agriculture, recommending that grass soil must be ploughed up for vernalised crops, and opposes liming, which is one of the most important means of melioration for acid soils.

The serious mistakes permitted in our agricultural science are the result of a blind worshipping of authorities in science, the result of over-departmentalising, an impermissible attitude to criticism. An atmosphere of mutual admiration and a hushing up of mistakes still exists in a number of agricultural institutions. We unfortunately still have scientific workers who are capable of carrying out an obvious distortion of research facts to the advantage of their own ideas, which are far from having been proved, and of preparing scientifically doubtful work, which is aimed at maintaining or strengthening their scientific authority.

A dogmatic interpretation of Williams's work has unfortunately penetrated into our institutions of higher learning and has adversely affected their teaching and research work. The teaching staff and students of the Timiryazev Agricultural Academy in Moscow correctly noted at a party conference that the greatest shortcoming in the teaching and scientific work was dogmatism and

uncritical attitudes in application of the *travopolye* system of agriculture. In this connection they justifiably criticised I. V. Yakushkin, B. P. Bushinsky, M. G. Chizhevsky and other staff of the Academy.

It cannot but be noted that Professor M. G. Chizhevsky continues, up to the present, to show stubbornness in his dogmatic interpretation of Williams's work. In the summary of his report at the scientific session of the Timiryazev Agricultural Academy, which went to press on May 24, 1954, he asserted that the rebuttal of *travopolye* crop rotation in those areas where it has not justified itself economically is, allegedly, only a temporary matter, and that crop rotation without perennial grasses is more valuable only for "a certain time". In his opinion "a decisive rise in agricultural skill makes it possible to obtain sufficiently high yields of perennial grasses to make their sowing economically advantageous".

Instead of basing himself on the specific features of the different agricultural zones of the country in the application of the *travopolye* system of agriculture, Professor Chizhevsky seeks indirectly to defend his anti-scientific views.

The party has shown up some of the bad mistakes permitted in the publication of agricultural literature. In a number of books, including the text-book *Plant Science*, by I. V. Yakushkin, the need for the universal application of the *travopolye* system of agriculture was propagated dogmatically, and every possible fault was found with a creative approach to this work. The authors of such works considered that *travopolye* crop rotation was the only way of raising the fertility of the soil, and that this crop rotation must be applied in all districts of our country, whatever their specific features. This is a most profound mistake.

Soviet science has at its disposal a rich armoury of agronomist knowledge, the correct utilisation of which, with regard to the specific features of different zones, makes it possible consistently to raise the yield of agricultural crops and raise the productivity of cattle-breeding.

The collective farm structure provides the broadest horizons for an unceasing improvement of agricultural science and production, and their enrichment on the basis of advanced experience.

The party calls for a struggle against dogmatism and scholasticism in agricultural science, against the monopoly of individual groups of scientists who push away rising young people and seek to resolve scientific questions by administrative means. Agricultural science must develop on the basis of collective work by scientists, the broad popularisation of the advanced experience of collective and State farms, and close creative collaboration between workers in theory and in practice. An important part in the execution of this task belongs to the Lenin All-Union Academy of Agricultural Science, whose direct duty it is to become the collective organisational body, co-ordinating the resolving of the most important problems of agricultural production.

Slightly abridged from PRAVDA, August 21, 1954.

II

Soviet Agricultural Conferences

A LARGE number of regional and republican agricultural conferences have taken place all over the Soviet Union since the plenary sessions of the Central Committee of the Soviet Union Communist Party, held in September 1953 and February-March 1954, to discuss some of the problems facing agriculture. Leading practical workers from collective and State farms and from Machine

and Tractor Stations met to exchange experience and report on achievement, as well as to discuss some of the difficulties still facing them.

A novel conference which differed from these, and the daily reports from which attracted the attention of the whole country, was held from August 7 to August 11 in the collective farm *Lenin's Behest*, Shadrinsk district Kurgan Region. It was called by decision of the Central Committee of the Soviet Union Communist Party to study and disseminate the methods of work of Terenty Semenovitch Maltsev, brigade leader in this collective farm, director of the Shadrinsk district experimental station and Stalin Prize-winner.

Leading Soviet scientists, leaders of party and State organisations from a number of Republics and Regions, institute and experimental station research workers, agronomists, chairmen of collective farms, directors of Machine and Tractor Stations, and leading practical workers in agriculture attended this conference. A total of over 1,000 people participated.

Among those present were : Ponomarenko, first secretary of the Central Committee of the Kazakhstan Communist Party ; Bubnovsky, secretary of the Central Committee of the Ukrainian Communist Party ; Beliayev, secretary of the Altai Territory Committee of the Soviet Union Communist Party ; secretaries of the Regional committees of the Communist Party from Omsk (Lebedev), Novosibirsk (Yakovlev), Kurgan (Denisov), Chelyabinsk (Laptev), Crimea (Polyansky), Kemerovo (Gusev) ; the chairmen of a number of Regional Soviets : Kozlov (USSR Minister of State Farms), Taibekov (chairman of the Council of Ministers of the Kazakh SSR), Academician Lysenko (President of the Lenin All-Union Academy of Agricultural Sciences), with other members of the Academy Zheligovsky and others.

Comrade Matskevich, deputy USSR Minister of Agriculture, opened the conference. Those present listened with great interest to the extensive report made by T. S. Maltsev on methods of working the soil and on sowing methods which help to win steady high harvest yields for agricultural crops. Co-reports were made by Comrade Nikanorov and Comrade Bakhtin, scientific workers from the Soil Institute of the USSR Academy of Sciences.

The conference then visited the fields of the collective farm, where the fine harvest of grain was convincing proof of the great scientific and practical importance of the new agro-technical means of working the soil and growing big harvests in trans-Urals conditions, worked out by T. S. Maltsev.

From PRAVDA, August 1954.

III

The Fundamental Problem of Agriculture

T. S. Maltsev

(Extracts from a Report)

“ THE *travopolye* agricultural system asserts that perennial grasses enrich the soil with organic substances, give it structure and thus increase its fertility, while annual crops make the soil structureless, lowering the reserves of organic substances and lowering soil fertility.

“ Many scientists explain this radical difference of principle between annual and perennial grass crops by the fact that annuals die off in the summer when the ground is dry. Their roots decay in aerobic conditions and mineralisation is rapid. As a result of this there is no increase in the soil of reserves of organic

substances and compost. Perennial grasses die in the late autumn. Their roots decay in non-aerobic conditions and, as a result of this, organic substances and compost accumulate in the soil. It is on this basis that the role of soil-improver is given perennial grasses, while annual grasses are considered to be destroyers of soil fertility.

“The question then arises : if annuals die in the autumn and spring, the decay of organic remnants taking place in non-aerobic conditions, is there then any reason why they cannot improve the structure of the soil in such conditions ?

“We consider that the question of capacity of annuals to raise soil fertility is a most important one in agricultural science. We state categorically that, in specific conditions, annuals can enrich the soil with organic substances (compost), can create structure for the soil and, consequently, raise its effective fertility.

“At first glance it appears that the improvement of soil structure by the use of perennial grasses and its destruction by the use of annuals are confirmed by practice. As long as perennial grasses grow on virgin soil, the soil retains its structure and is potentially fertile. But it is enough to plough it up and grow annual crops on it over a long period of time, and plough annually, for the gradual destruction of the soil and for its fertility to be considerably reduced. Ploughed, structureless soil, left fallow, ‘rested’ as the people say, becomes fertile again. The conclusion is therefore drawn from this that ‘the crops of annual grasses must be superseded from time to time by crops of perennial grasses’ (V. R. Williams, *Principles of Agriculture*, 1940, p. 94).

“We cannot, however, consider such assertions on the role played by annual and perennial grasses correct”, continued Maltsev. “In our opinion, all plants, whether perennial or annual, have one common feature : they leave in the soil more organic substance than is utilised in supplying the plant with feeding substances.

“Plants put down their roots at different levels of the soil : sometimes at the very surface and sometimes at lower levels of arable land, even to a depth of over a metre. We consider that such a distribution of roots at different levels of the soil is linked with the character of nourishment. Different roots at different depths absorb different nourishment. Soil micro-organisms may also be found at different levels : in the upper layers aerobic soil predominates, in lower layers it is anaerobic.

“The limited amount of air in unploughed soil creates conditions for the non-aerobic decay of an organic substance and for the creation of active compost, which leads to a nodular soil structure.

“Annual ploughing of soil, with the turning of the layers, leading to a sharp change of the conditions of life of micro-organisms, with a tendency to strengthen aerobic processes, the destruction of soil structure and the lowering of soil fertility, is, in our opinion, an attempt to change or alter a law of nature. We consider that it is not the annual plants themselves which lower soil fertility, destroy soil structure, but annual ploughing with the turning-up of the arable layers.

New methods of working the soil

“It was decided not to carry out deep ploughing every year after every crop sown, but to carry out shallow, surface ploughing only. We tried this over a small area as far back as 1943. We found that by using this method the structure of the soil was considerably improved, because the root remnants of annuals decay in the more solid lower layers of soil, in anaerobic conditions.

“The depth of the layers ploughed up received particular attention in the new methods of working the soil which we worked out. We consider it neces-

sary to plough to a depth of 40-50 and more centimetres. The main condition in such ploughing is that it must be carried out without *predpluzhniki* or mould-boards, without turning up the arable land and lifting the lower layers to the surface, for it has been observed that this leads to a sharp fall in yields over several years, since the compounds harmful to plants which may be found in the lower soil layers rise to the surface.

"The need to work out in the trans-Urals areas a new system of agro-technology arose because the *travopolye* crop rotation system did not fulfil the hopes put into it and did not help progressively to raise the fertility of the soil, and because of the very changeability of yields in the perennial grasses themselves—which are the basis of *travopolye* crop rotation. We came to the conclusion that annuals, given correct conditions, were also capable of enriching the soil with organic substance, leaving it more fertile than it had been when such annuals were planted. Basing ourselves on all this, we consider that it is not necessary to divide up crop rotation into periods of the destruction and rebuilding of soil structure, for every crop must improve the soil, as a result of which its fertility should grow progressively.

"Our agricultural experimental station, set up in 1950 by decision of the USSR Council of Ministers and attached to the *Lenin's Behest* collective farm, has been working on the practical and theoretical study of new methods of soil working. All the station's work is done on the collective farm fields, and is carried out with the forces and means available to the collective farm and the Machine and Tractor Station. We have three scientific workers on the pay-roll at the station.

"Our methods of working the soil envisage the necessity of ploughing the arable land without mould-boards to a depth of 40-50 centimetres and then sowing grain and other annual crops in the plough stubble, without further ploughing for three or four years.

"We have for five years been sowing wheat, oats, barley, mustard, annual grasses, silage and other crops in unploughed stubble. In 1950 we harvested from 20 to 40 centners of wheat per hectare on such sown land. Subsequent years were rather dry. We nevertheless in 1951 harvested from 17 to 20 centners of wheat, in 1952 12.5; in 1953 from 12 to 22 centners per hectare. A good harvest is ripening now, particularly on the fields where there has been no ploughing for three years.

"The collective farm introduced two types of short crop rotation without perennial grasses so as to have extensive experience in the questions being studied.

"One was a four-field crop rotation (each field being 570 hectares), with the following order in sowing: 1, fallow; 2, vernalised wheat; 3, annual grasses for hay and seed; 4, vernalised wheat. If necessary part or all of the third field can be sown to grain or inter-tilled crops, instead of two annual grasses.

"The second crop rotation was five-field (each field being 420 hectares), with the following order: 1, fallow; 2, wheat; 3, oats; 4, annual grasses for hay and seeds; 5, vernalised wheat. If necessary bean or eared crops could be sown in both series of crop rotation instead of annual grasses."

The full text of this report was published in *Pravda*, August 8, 1954. *Komsomolskaya Pravda*, August 28, 1954, carried a front-page picture of the plough without mould-boards adapted for the Maltsev methods, newly exhibited in Moscow at the All-Union Agricultural Exhibition in the Mechanisation and Electrification Pavilion.

Translated and abridged by E. Fox.

ASJ Moscow Letter

THE USSR AGRICULTURAL EXHIBITION FIRST IMPRESSIONS

Ralph Parker

I

IN 1896, Maxim Gorky, in a series of articles for an Odessa newspaper on the All-Russian Exhibition in Nizhni-Novgorod, wrote : “ These broad and squat pavilions that hug the ground and seem somehow to be pressed down to it without any upward striving, without any sign of a free imagination or a questing mind, of the pride of healthy idealism and of faith by man in himself, are surely characteristic of our humdrum, narrow, stagnant life, dreary and drab, without big interests, without broad horizons, without originality yet without simplicity either—the strange, abased and confused life of a tired people lost in a welter of petty detail.”

What are the general characteristics of Soviet life that the foreign visitors to the Soviet Union—Chinese student, British politician, Yemenite peasant, French football player, Chilean poet, Indian dancer, and all the rest of the immensely varied throng passing through Moscow these days—could reasonably be expected to agree on after a visit to the All-Union Agricultural Exhibition, 1954 ?

I think that no one would dispute that the exhibition as a whole reveals a society that takes an immense pride in its achievements while, at the same time, paying far more attention to the future—Gorky’s “ big interests ” and “ broad horizons ”—than to the present ; that it tells the story of a collective effort—the triumph of the *kolkhoz*—in terms of individual heroes and heroines of labour ; and that, while being monumental and deliberately avoiding the ephemeral style of most exhibitions, the whole place breathes the restless energy of anything but “ tired ” people.

One might add that architecturally imagination has been given full rein but that there has been no escape into whimsy. Charm there is in plenty : in the layout of the fur-bearing animals’ pavilion, for instance, where one passes out of a building exhibiting dressed furs into a semicircle of large cages housing those furry animals that are now raised in farms, and thence into a deep wooded glen where the wilder varieties live in semi-natural conditions ; or in the fish restaurant floating on the surface of a pond full of fish grown plump on visitors’ buns, which seem ready to spring out of the water on to one’s plate ; or in the delightful way shrubs, trees and flowers, acclimatised in years of patient work, are placed to give the national and regional pavilions a suitable setting—the zig-zag branched *saxaul* tree of the desert outside the Turkmenian pavilion, the bushy mulberries around the Silk pavilion, the vineyards, the rustling maize fields, the figs and the tung trees, even the wild vine sheltering the terraces where beer is served with bowls of crayfish.

Is the architecture contemporary, it may be asked ? It seems to me that if,

as is usually the case when this question is posed about Soviet architecture, the question is weighted with a formalist prejudice, it is misleading. The main purpose of this exhibition is to provide permanent buildings where the current experience of leading Soviet scientific farmers may be generalised, in a setting which will serve Moscow as a recreation park. Further, it is not only because this is an all-Union exhibition that its planners have felt it wise to make each national pavilion an expression of national style in architecture and applied ornament. In its presentation of its impressive plans to raise agricultural output, the Soviet Government has laid special emphasis on the respect that has to be paid to local conditions : the exhibition, while demonstrating the unity of Soviet agricultural methods based on the *kolkhoz*, state farm and machine-and-tractor station, also shows the extraordinary diversity of farming methods. And architects have had to take this into account.

The unity of the exhibition layout is, in fact, achieved by the use of lawns, flower borders and fountains ; it is the growing living things in the exhibition that set the pattern. The exhibition is really a park, about one-third of it being the former grounds of the Ostankino Palace of the Sheremetiev family, and it will become even more parklike in appearance when the adjoining new botanical gardens are added to it.

Another feature of the exhibition that has a bearing on the style of the buildings is the omnipresence of ideas. The exhibition would not be Soviet if it were not highly educational, and it would not be 1954 Soviet if it did not express, in all sorts of ways, the spirit of the government's present plans for large-scale electrification and mechanisation, for improving rural living conditions and for extending yield and acreage. Sometimes the story is told explicitly. The main pavilion not only drums into the visitor's head the principal data (95,000 *kolkhozes* : 4,700 state farms : 9,000 machine-and-tractor stations) pertaining to the agricultural system that has been built up in the past twenty-five to thirty years : it also reports fully on the plans deriving from the decisions taken in 1953 ; and during the opening weeks of the exhibition news came that the scores of thousands of pioneers working in the land regions had put to the plough considerably more than was required of them by this year's plan.

The main lines along which Soviet agriculture is moving are sometimes shown less explicitly, however. In the architecture of the Uzbekistan pavilion, for example, the idea of irrigation is beautifully worked into the façade. An even line of water breaks smoothly from about halfway up the front of the building and flows over a white background to fall into two calm ponds which skirt a tall, slender-columned garden pavilion. The effect is impressive from a purely decorative angle ; when one realises this imaginative use of water is being made to illustrate a country where until recently its absence was the main handicap to productive farming, the building takes on a contemporary quality faithful to the ideals of a nation.

In other pavilions the spirit of the exhibition finds expression in applied decoration. It is sad to think that the distinguished sculptress, the late Vera Mukhina, should not have lived to see so interesting an application of her ideas of bringing art to the people by using modern materials decoratively in public places. Her own well-known stainless-steel group, *The Worker and the Kolkhoz Girl*, which was originally made for the Soviet Pavilion at the Paris Exposition of 1937, stands on the approaches to the 1954 exhibition in Moscow. In the veteran sculptor Kononov's wood carvings in the Karelo-Finnish pavilion, the stained glass in the Ukrainian pavilion, the fine craftsmanship in the Georgian pavilion, and especially in the exquisite effects achieved by artificial illumination and metal and plaster grills in the Tartar and Turkmenian pavilions, an æsthetic standard has been reached that one hardly expects to find in an exhibition of this sort.

II

IT would be misleading to dwell at any greater length on the architectural appearance of this exhibition, for what gives the place its unique quality is the nature of the public that visits it.

Each of the 100,000 collective or state farms of the USSR has the right to send two of its members to the exhibition this year: hundreds of hostels, thousands of carefully trained demonstrators, with seminars, films and literature in many languages, are there to serve them. On some days as many as 400 excursions are in progress simultaneously. Thus the exhibition is serving as a huge clearing house for ideas.

If British agriculture is a perpetual struggle against weeds, Soviet agriculture is at constant grips with the problems created by space. This not only makes the manpower question acute (it can be solved only by mechanisation), it also poses the question of the communication of progressive ideas. Hence the vital importance of a highly organised centre for the diffusion of advanced ideas and for demonstrating progressive practices.

Each pavilion—there are some eighty in all—gives much prominence to the individual agricultural workers who have done well during the past season. Sometimes the growers or animal breeders are there to explain for themselves, but in all cases much trouble has been taken to give a clear exposition of methods by visual means. An observant foreign visitor can therefore expect to find a complete account of Soviet agriculture on the walls of this exhibition. One of the most typical scenes in Moscow this year is, indeed, the Indian or Chinese student of agriculture engrossed in absorbing the lessons from the walls of the exhibition.

There can be little doubt, too, that the exhibition will do more than generalise techniques of production. The organisers have used the opportunity to show Soviet countryfolk model housing for themselves as well as for their livestock, and thus to stimulate collective farms to improve the living conditions of their members. This is a stage in the progress of rebuilding the Russian village, to which, as some over-hasty people found out a few years ago, there can be no effective short cut.

The people one meets at the exhibition—in its rose gardens and tea houses, as well as in the pavilions and paddocks—are very much those whom one expects to meet after reading such writers as Nikolayeva, Shundik, Ovechkin and others who have described the Soviet countryside and its people recently. I found myself, for instance, sitting in a café beside a reindeer vet, a Chukot man of the deer, who told vivid stories of his early struggle to introduce progressive methods of animal breeding in the teeth of opposition from the local shaman. A similar situation is described in Shundik's novel of Chukot life, *The Fleet-footed Deer*. And that dark-bearded farmer with a deep crowned straw hat shoved back to the back of his head, a *tolstovka* shirt, with its edges hanging over the top of a pair of serge breeches tucked into high leather boots, he could well be Vasili Bortnikov from the pages of *Harvest*. The sturdy young women who are so abrupt in their efficiency when tending the shaggy sheep of the North Caucasus in the model sheep pens, so intent on their delicate operation of adjusting the mechanical milkers to the udders of the golden-buff Kostroma cows, turn into the high-spirited lasses from the film *Kuban Cossacks* when they stream into the Green Theatre to watch the Beryozka Ensemble fresh from its triumphant tour of Western Europe, or proudly admire the huge cup the Soviet eight brought back from Henley, which stands at the top of an impressive stand of gleaming silver and gilt in a pavilion devoted to sport in the village.

What Matters in Life is What Matters in Drama

Konstantin Simonov

AS the Second All-Union Writers' Congress approaches, and in our mind's eye we glance over the whole field of our literature and assess the still far from satisfactory state of our drama, it is quite natural that we should ask what place the image of the positive character occupies in our plays.

In various literary discussions and conferences, particularly at the 14th Plenum of the Writers' Union and in the discussion on "the place of the positive character in modern plays", doubts have been expressed whether stage characters should be divided into positive and negative at all. What kind of mechanical approach is this? it was argued: we do not divide people into positive and negative in real life, we simply have people with different natures around. Why try to make real life fit into a scheme? People must be depicted as they are, and truth will appear of its own accord.

These arguments are tempting enough at first glance, but in substance they are sophistries, and amount to no more than attempts at revising the method of socialist realism, at raising doubts of the need to typify living phenomena in art, at forgetting the principle of partisanship in literature.

Of course, life is life and living people remain living people. But do we not, when judging events in our life, point to some phenomena as progressive and others as behind the times? Do we not treat the actions of some people as a positive example and those of others as negative? When we talk about people in whom there is a conflict of positive and negative features, do we not say of some that they are developing, improving, overcoming their own negative qualities? And do we not say of others that they are becoming spoiled, sometimes even degenerating, losing the positive qualities they once possessed?

When we do this, we are interested not in some abstract struggle between the good and the bad in man, but in appraising his actions in so far as they tend to the rebuilding of communism, and we condemn those of his actions which, subjectively or objectively, have harmed our common cause.

With this criterion as our point of departure, we deliberately stress in everyday life the positive examples and hold up the negative for all to see: we make the one an example to be followed and the others something to be exposed. And no one, of course, accuses us of having a mechanical approach to real life and pigeon-holing its phenomena.

Yet when literature and, particularly, playwriting are in question, we find creeping into the remarks of the critics appeals to be objective, to be comprehensive, to realise that, after all, people are living individuals and all of them are on the one hand this and on the other hand that, and each one of them in the final count is right in his own particular way! Moreover, this "objectivism" is more often than not dragged in on the pretext of struggle for the truth about life. Ill-disguised preaching of such views has figured in a number of articles recently published in *Novy Mir* ("New World").

Obviously this is not an argument over terminology. The attempts to abolish the very concept of the positive hero in our literature are not the naive outcome of terminological research. On the contrary, it is a stubborn unwillingness to recognise the axiom that the positive principle which predominates in

our life and the positive people embodying it are the very heart of our literature ; and that it is precisely this predominance of the positive principle that is new in our socialist literature, that it is this without which all talk of socialist realism would be futile.

This does not mean that there were no positive characters in the great works of past literature. It is simply that the place they occupy in Soviet literature is qualitatively different and is bound up with the very nature of our society.

The Party has criticised writers for such things as glossing over reality, and has appealed to us to produce satires, to show up bad people and everything that is shabby and out of date. Have all writers, however, particularly the dramatists, drawn correct conclusions from this criticism ?

Many plays demonstrate that this is by no means the case. Some dramatists have forgotten that positive aspects of life, and positive characters, have always and in all circumstances been the basic subject of attention in literature, its chief love ; that this is still so ; that the noble images of the heroic builders of communism have always occupied and always will occupy the central position in the best Soviet literary works ; and that the Party has constantly pointed this out to our writers.

When the Party and the Party press criticise us because our writers have frequently evaded giving a truthful picture of life, avoided revealing its shady sides, they suggest to us at the same time the promising path on which we have the opportunity of showing the positive characters of our day in bolder relief and in their full stature, at work and in their everyday struggle against everything which still hampers the building of communist society.

We have often shown our positive characters in a vacuum, laid carpets down for them, removed obstacles from their way with our own hands and smoothed the road for them. Sometimes we have taken the bad and dangerous characters by the hand and led them off the broad road along which the positive character is proceeding. In doing so, we have deprived the latter of his genuine difficulties in fighting the bad and the backward, the existence of which we have recognised in principle but have failed to embody in persons.

For just this reason, the positive characters in such cases have appeared mechanical, lacking in character and passions ; there have been too many pasteboard difficulties and pasteboard opponents in literature. A hero's strength cannot be displayed in a contest with such opponents as these.

The Party has urged us to look more closely at life and, having learned to know it well, to show how the progressive and the new in it really do struggle against the backward and the old and outlived, and triumph over them. Some dramatists, however, have deemed it necessary to interpret the call to show up the shady sides of life, and bad people, as a task in itself, forgetting the purpose of the task.

In art, we should present what is bad and shady not for the sake of depicting it but in order, through art, to help destroy the evil in life. If we agree that in literature we show what is bad for the express purpose of eradicating it—and one cannot but agree with this—then we reach the conclusion that it will be most convincing to depict how in the life around us the progressive triumphs over the backward, how good people, positive characters, struggle against bad people. There is, indeed, no way which corresponds more fruitfully or more exactly to what is now actually taking place in real life.

We recently discussed with much seriousness the problem of whether one could have a comedy with only negative characters. In particular S. Mikhalkov's farce *Raki* ("The Crabs")* was discussed with as much zeal as though the matter concerned the general line of our dramatic art. But this farce, in which the dramatist presents only negative individuals on the stage, stands

* See SCR Theatre Bulletin, Vol. I, No. 2 (June 1954), p. 7 and p. 9.

in my opinion a little aside from the fundamental paths of development of dramatic art. It is a particular case, around which there is no need to theorise, and which need not distract us from serious thought about the direction in which our dramatic art is developing.

Obviously there will be people to object: What about Gogol and his *Government Inspector*, then? What about the Gogol tradition?

It is one thing, however, to follow a tradition and quite another thing to transpose dramatic methods mechanically.

Discussions on modern satire should be linked with Gogol's traditions when it is a question of the force and temper of the satire, and not simply of using Gogol's subjects—or for that matter any other subjects connected with a different historical epoch and different social relations.

Gogol was in fact unable to create with real force any images which, in his day, could have been contrasted with his Gorodnichis and Zemlyanikas. This, it should be added, was what made him dissatisfied with himself as an artist.

We may ask, however, whether such a problem can arise today for real Soviet artists, Soviet dramatists living in our day. Do they have to torture themselves in the search for characters to be strongly contrasted with the false characters? Are there really no advanced, good people around us? In actual practice, who but they are relentlessly exposing the bureaucrats and careerists who have to conceal themselves, camouflage themselves and suffer defeat in real life? No one is likely to contest this. In that case, however, one may be permitted to ask: How does the pseudo-theoretical problem arise of whether it is possible to write a comedy with only negative characters, and what is the point of making a problem out of this extremely special case?

With great respect for, and pride in, the Soviet people, Gorky wrote in his article *On Socialist Realism*: "We live in a happy country where there are people to love and respect."

Unfortunately, one sometimes feels that some of our dramatists do not know these words of Gorky's and, what is worse, do not know the country Gorky was referring to, the country they live in.

As for the Gorky tradition in dramatic art, it is difficult to find in the whole history of literature another such example, on the part of a dramatist, of boundless love for strong, vivid, healthy people and of devastating contempt for every kind of trash. As early as the turn of the century, in the Russia of those days, Gorky was able not only to put forward his Nil in contrast to the world of philistines, but also to make him the prosecutor and the judge of that world.

What then can be said of the dramatists who babble today that they are as good as following Gorky's behest to unmask philistinism, yet in practice are incapable of presenting in their plays, in their full stature, the people who in real life are today rooting not only the survivals of philistinism but the survivals of every other kind of capitalist meanness?

Some of these dramatists have the effrontery to proclaim themselves garbage-men and water-carriers, quoting Mayakovsky's words out of context. But they forget what is most important. Mayakovsky knew for what purpose he called himself a garbage-man and water-carrier. He it was who created with such tremendous force the image of the holder of a Soviet passport, the Soviet citizen in capital letters; and it was from the standpoint of this citizen that he fought the evil and the rotten.

It is not for nothing that Mayakovsky's satirical play *The Bath* is being presented today with such success—the play in which, many years ahead, he mercilessly trounces all bureaucrats and those who only pretend to be adapting themselves to the new life, and annihilates them from the standpoint of the man looking far into the future.

The question of the number of positive and negative characters in plays

in general, and comedies in particular, is of no special importance. I am deeply convinced that Korneichuk, let us say, when he sat down to write his satirical play *Front*, did not engage in preliminary calculations as to how many negative and how many positive characters he intended to present. It was the subject-matter that interested him—the rooting out of “Gorlovism” in our army. He built up his play in the way that best promoted the realisation of his creative design and made a success of it.

It is not a matter of the number of characters, but of the question : What is the author’s purpose in writing his play ? Does he really hate his negative characters, or only pretend to hate them while actually tolerating them and even getting very interested in them ? Does he really and truly love all his positive characters, or does he present them on the stage with indifference, for the sake of an artificial equilibrium ?

Some dramatists and drama critics have recently been suggesting a strange alternative : Which is better, a comedy without any positive characters at all, or a comedy with weak positive characters ? In this reasoning, all the cases where the negative characters in comedies have been living people, while the positive characters are mere lay figures, are declared to be in conformity almost with a law of nature. Even classic examples are advanced in defence of this strange theory : Nelkin, from *Krechinsky’s Wedding*, is advanced as almost the “permanent category” of the positive character in comedy, who was, is and evermore shall be so.

In point of fact, Sukhovo-Kobylin, because of the circumstances of the time in which he lived and by virtue of his views, was not able in his comedy to counterpose a genuinely positive character to the talented scoundrel Krechinsky ; but why doom Soviet comedies to a similar fate ?

Have we really such a shortage of talented and, may I add, witty people who, in real life, expose the negative types and obviously gain the upper hand over them, not only by their mainly correct view of things but also by their strength of character, ability and natural charm ? There are many such people around us : and it is incomprehensible that they should never be found in our comedies !

I will give an example which might, at first glance, seem to refute what I have said. In Minko’s comedy *No Names Mentioned*, the negative characters are more brilliantly depicted than the positive. Nevertheless the comedy was on the whole a success. And what conclusion is to be drawn ? The comedy was a success because the negative characters are exposed not by correct speeches alone, but by the trend of life itself, and in the end they are shown up in face of the positive characters, who hold the sympathy of the audience, in spite of the fact that they are not depicted with sufficient care. That is the first point.

Secondly, had V. Minko written up his positive characters with greater talent, brilliance and humour—I repeat, humour—then we should have had not just a successful comedy, but a good comedy.

To some extent the task of exposing what is negative confronts every artist desirous of writing the truth about life without avoiding sharp corners and shady aspects. We cannot lay down regulations as to the measure of attention which the artist is to give to the exposure of what is negative : much is determined both by the personality of the artist and by the nature of the events in life which enter his field of vision. But one thing is certain : the strength of the artist’s positive ideals should be revealed to the full in everything he presents. We should feel that the artist is convulsed with loathing and contempt for the rottenness he is compelled—compelled is the only word for it—to take by the ear and drag out into the light of day, drag out in order to annihilate it, not as a mere collector’s piece.

Rottenness which is revealed, but exposed only formally or not at all, and

which does not fill the audience with disgust and loathing, is an evil in literature. To show what is negative merely by way of adding to a collection is to do work harmful to society. And more often than not it is the people who do this sort of thing who appeal for an attack on the shady aspects of life, finding therein a convenient excuse, under the pretext of doing their social duty, for dragging out for all to see the inner philistinism which they themselves have been accumulating for years.

When we read plays like A. Marienhof's *Heir-Apparent* we do not have any sense of the author's feeling *compelled* to present all this rottenness and mildew because he wants to destroy it. On the contrary, at times it seems as though, were it all done away with, the author would not know what to giggle over, what to write about, because nothing else is of much interest to him.

Plays of this kind, as has been justly pointed out already, were examples of truly conflictless dramatic art; for although in theory justice apparently triumphed in them, it did so only behind the scenes. Someone somewhere off-stage adopted decisions to remove careerists and bureaucrats from their posts; someone off-stage exposed scoundrels; somewhere off-stage there was some hint of forces existing which could cope with the blackguards presented on the stage; but no real struggle actually took place on-stage. On the actual stage all the author's efforts were devoted to making the scoundrels and blackguards as fruity, interesting and engaging as possible; while their opponents—the good people—were shown anyhow, with a lazy pen, as unreal people, not flesh and blood; and our real life was most grossly distorted. This was very much so, for example, in L. Zorin's *Visitors*, the harmful essence of which play was not at once realised by many dramatic writers, including myself.

Insincere plays of this kind made it appear, as a result, that the negative characters in them really did exist in flesh and blood, while the positive characters were merely present on the stage, were not themselves able to conquer evil, and relied solely on help from off-stage.

What is this, if not—turned upside down—the very dramatic art without conflict that we have been combating and shall continue to combat?

In fact the Soviet power, the Soviet people, always in the end do cope successfully with various scoundrels and misfits, with various active carriers of the survivals of capitalism and spreaders of capitalist infection; this fact is, of course, the truth. But as a general truth it is perfectly well known without the aid of the dramatists. What the audience really wants to see on the stage is how, concretely in real life, worthless people and misfits are exposed and made harmless.

In real life, genuine Soviet people have all the advantages on their side. They form the majority because they really are the overwhelming majority of the people. They are wise and strong, and they are victorious, not at all merely because of the feature article in the national newspaper or the decision of the regional committee. On the contrary, the feature article in the newspaper, or the appropriate decision exposing bad people, more often than not appears as a result of the actions, the work, the struggle of Soviet patriots, people of high communist morality and principles—who in some cases have carried the struggle to the point where a feature article appears exposing the rottenness and filth, and in other cases have taken it to the point where people who besmirch the name of Communist are censured as they deserve by the general public.

To see things otherwise is to see our people in the role, so unlike them, of feeble individuals suffering from various evils but apparently incapable of coping with them. It means having a wrong idea of the strength of character, the measure of activity, the high principles and steadfastness of our positive characters, whose name is sons of the people, and who number million upon million.

When criticism is levelled against writers who do not fully understand the tasks the Party requires our literature to fulfil, these writers are not being criticised at all for presenting bad people ; bad people have to be shown. They are not being criticised at all for presenting evil on the stage ; evil has to be brought out into the light of day, not passed over in silence. They are being criticised for not showing how, *in actual practice*, evil is being exposed by real Soviet people, who are building a new world and, armed with the great weapon of criticism and self-criticism, are by their own strength and authority themselves firmly hurling bad people out of society and sweeping evil from the path.

If this were not so, we should be finding it impossible to build the new communist society ; yet we are building it, and building it triumphantly.

It is not at all a question of an apothecary's dose : thus much good, thus much bad. It is a question of whether the writer knows the life of our society, understands it and sees the whole of its development in perspective ; or whether he does not know it, or see its development ; whether he only says he believes in the triumph of our system and our ideas : or whether he sees, with concrete living people as his examples, how and why this system and these ideas are triumphing.

Dramatic art without the full-blooded, spiritually handsome, positive characters we all love is as empty and uninteresting as life would be empty and uninteresting, indeed impossible, without good people.

At the same time, on this question of the place of the positive character in our drama and of the principles on which negative phenomena and types are represented, it should be firmly stressed that we are asking not for a lessening of criticism but for it becoming more profound.

It is incorrect and harmful in our literature to separate the problem of depicting what is positive from the problem of depicting what is negative ; without a correct understanding of the one there is no correct understanding of the other, nor can there be.

Equally incorrect and harmful are attempts to ignore these problems altogether, and to sink the very concepts of positive and negative in an " objectivist " concept of " the ordinary human being ", the human being in general, neither bad nor good:

The tasks facing our literature are dictated by the tasks of building a communist society. When we studied the documents of the 19th Party Congress and the decisions of the plenary sessions of the Central Committee, we artists saw all the force and uncompromising nature of the criticism contained in these party documents. Blind indeed, however, would be any of us who failed to see that all this criticism is based on a real appraisal of our forces and our perspectives, on the presentation of hundreds and thousands of concrete, positive examples, on an objective, all-round assessment of all the historic victories we have already won and of all the positive achievement that is taking place today. It is based on profound belief in the strength of our system, our party and our people.

One would have to be both blind and deaf not to understand how much direct relation all this has to the tasks of literature. For it is inconceivable to write the truth about our society unless we put in the centre of our picture what is positive and decisive, what determines our society's progress, what (precisely because of its power) permits us to raise the question of our shortcomings and weaknesses with such directness and resolution, both in real life and in our literature.

*From PRAVDA,
Translated by Violet Dutt.*

OBRAZTSOV AND THE PUPPET THEATRE

I. Barkhash

IN prerevolutionary Russia the children had scarcely heard of the theatre or indeed of cultural entertainments at all. The courtyard would be visited by organgrinders with performing monkeys or parrots ; a gipsy would come leading a trained bear on a chain ; street acrobats would spread out a tattered rug on the bare ground and go through their simple turns. Petrushka, Punch's Russian cousin, would screech in his piping falsetto, rain blows right and left with his cudgel and pour out a shower of unchildlike jokes.

Such, by and large, were the theatrical sights that nurtured the taste of the children in town and country.

From 1918 onwards, however, specialised children's theatres, the first in history, began to appear one by one. They counted as social services, like schools, libraries and other children's institutions. They were given the honourable role of participating by means of their art in the education of the rising generation. Lunacharsky, People's Commissar for Education, said in an official note : "An important question is that of creating a specialised children's theatre for beautiful performances, by actors of artistry and polish, of children's plays specially designed for the youngest age groups."

From that time dates the appearance of the first Soviet puppet theatres, which developed primarily as theatres for child audiences. They were little mobile theatres, but those working in them were no longer folk puppeteers sprung from the artisans and the peasantry, but painters, actors and teachers.

The very first children's puppet theatre was set up in Moscow in 1918 by a couple of enthusiasts, the painter Nina Simanovich-Efimova and the sculptor Ivan Efimov, who are rightly considered the founders of the Soviet puppet theatre. For some thirty years they were on the move with their motley folding screen, delighting the little ones (and often the grown-ups too) with gay productions of the fate of Petrushka and with dramatisations based on Krylov, "the Russian Aesop", and on Andersen's fairytales. The fascinating experiences of the puppet theatre born in the years of the civil war, and many interesting ideas on theatrical puppetry, are set out for us in Nina Efimova's book *Zapiski petrushechnika* (Notes of a Puppeteer), translated into English as *Adventures of a Russian Puppet Theatre* (published by Puppetry Imprints, Birmingham, Michigan, U.S.A., 1935).

The Efimovs invented an original design of puppets on rods, which enabled them, by way of experiment, to stage scenes from *Macbeth*. Later, puppets of this type, in enormous variety, proved a treasure-house for the Soviet puppet theatre.

A marionette (string puppet) theatre appeared in Leningrad in 1918, directed by the painter Yakovleva Shaporina, and in 1924 the Leningrad Petrushka Theatre, directed by Evgeny Demmery, was founded. Later on these two

theatres amalgamated and long remained the largest puppet theatre in the country.

These first beginnings were imitated as puppet theatres began to appear one after another in other big cities in the Soviet Union. They now number more than a hundred. Many of them perform in the languages of the various nationalities of the Union.

So the puppet theatre became a significant phenomenon in the artistic life of the nation, and took a prominent place in the Soviet teaching system and in the artistic education of Soviet children.



AT THE age of twenty, Sergei Obraztsov, a young actor at the Musical Studio of the Moscow Art Theatre, was growing more and more popular in Moscow. In his books, *Actor with Puppets* (1938) and *My Profession* (1950), he recounts in detail how childhood games with a celluloid puppet toy, Bi-Ba-Bo, and later playing with a home-made "piccaninny" rag puppet singing a Chaikovsky song at student parties, determined his direction in life. Taking with him everything good and useful that his work as a painter at the Higher Arts and Crafts Studio, and later as an actor at the Musical Studio under the famous producer Nemirovich-Danchenko, had given him, Obraztsov threw himself passionately and wholeheartedly into his captivating profession of puppet-master. He appeared on the stage with his puppets—monkeys, dogs, cats—and parodied trite and sentimental love songs, or made fun of the hackneyed performances typical of conceited and untalented players.

Later he turned the fire of his mordant sarcasm on the fake "Spaniardism" of certain opera singers (The Habanera), on cliché-mongering speakers (The Orator), on the phoney ardours and archness of the practitioners of the *chanson intime* (The Singer with the Beads), and so on.

Not all his sketches are of a folk or satirical kind, however. Among them there are "positive" ones also—the word is his own—such as those in which the content of the song is illustrated by the puppets' acting and is brought to life in terms of visual theatre. Thus, for instance, he stages Dargomyzhsky's serio-comic song, *The Titular Counsellor*, about the sad fate of the petty functionary who dared to fall in love with the general's daughter, as a little pantomime sketch to music.

As he extended his search for means of expression, Obraztsov broke the bounds of the ordinary glove-puppet system. Thus, for instance, while developing his *The Orator* he created a thoroughly grotesque puppet with a mobile and imitative face and a huge right hand in which the whole emotionalism of this "orator's" eloquence seemed to be concentrated. The effect was achieved simply: the actor's living hand was thrust into the sleeve of the puppet's costume. With this hand the puppet orator made tremendous gestures and held a handkerchief with which it wiped a seemingly perspiring brow, blew its nose, and so on. This same method was also used for the puppet singing *Fill the Glass, for it is Empty* (The Drunkard).

In Mussorgsky's *Cradle Song* (which Obraztsov sings in front of the screen, with tiny little Tyapa in his arms), the baby's bare back is represented by the back of the actor's hand. The audience is aware of this, yet when the "father" slaps Tyapa's bottom the audience respond keenly to this "transformation".

In the Chaikovsky song *We Sat Together by a Sleepy Brook*, and in his dramatisation of Mayakovsky's poem *How to Treat Young Ladies*, Obraztsov's power of imaginative generalisation is very well shown. Two balls of wood stuck on his index fingers are the sole means of expression for presenting his characters and their performances. In the Chaikovsky song the ball-puppets have noses, mouths and eyes roughly outlined. Those illustrating the Maya-

kovsky poem have not even that much : they are mere balls of wood on his bare hands. And, indeed, his hands do not represent but actually are the puppets' bodies. His fingers turn themselves now into puppet hands, languishing in amorous supplication, now into puppet fingers tapping the screen as a man might tap the edge of a table. The puppets are supple and mobile, their gestures are expressive and appropriate, they are human passion and suffering incarnate and utterly recognisable. These ball-puppets cause one to ponder on the forms and limits of realism and convention, not only in the puppet theatre but in art generally.

Presently the device of two hands with a ball on each index finger became the badge of the Central Puppet Theatre, and travelled to the cover of the Czech journal *Loutkar* (Puppetmaster) as a component part of its emblem.



OBRAZTSOV'S variety-stage sketches were wholly dependent on having an adult audience of mature years and long experience of life, able to analyse, to generalise, to grasp allusions and unspoken phrases, puns and sarcasm. It was only the *Cradle Song* that struck a note of sincere tenderness ; the soft warm intonation aroused a similar response in the hearts of the mothers and fathers looking on. When the tiptoeing Obraztsov cautiously carried the sleeping Tyapa off behind the screen, everyone would sit holding their breath. Yet it was a sketch for adults. In the autumn of 1931, however, the Moscow Centre for Children's Artistic Education decided to set up an experimental demonstration puppet theatre, to be named the Central State Puppet Theatre. Obraztsov was invited to take over the artistic management.

In the theatre's early days its total staff, including the manager and the artistic director, consisted of seven or eight people. The theatre occupied a single room in the Centre for Artistic Education, and took its shows out to schools and clubs. The team gradually grew larger, however. In 1934 additional rehearsal premises were taken, and in 1936 a temporary amphitheatre was acquired on the premises of a large club.

Though conditions in the early years were difficult, the band of enthusiasts laboured strenuously to prepare and stage their shows. The company found a common language with the child audiences, for it approached them with love and respect as the future builders of life. Obraztsov and his theatrical colleagues saw in children's shows not merely entertainment but also a splendid means of propagating fine feelings and views on life. This conception of the basic task of art affected work on the repertoire, which is always a reflection of the theatre company's own self. The situation was a difficult one, however, in that there were no dramatists whatever writing specially for puppets, and they had to be trained.

The first play written for the Central Puppet Theatre, *Jim and Dollar*, was by the poet and playwright Andrei Globa. The theatre's opening night was on April 17, 1932. The playlet was a touching and somewhat naive affair about the adventures of a little negro boy, Jim, and his faithful friend the dog Dollar, who at the risk of their lives manage to make the journey through many countries from America to Moscow.

For animal parts puppets are marvellous, incomparably better than human actors. The theatre made successful use of this advantage of animal puppets both in *Jim and Dollar* and in later productions—*The Magic Golosh*, by G. Matveyev, a story-fable of two cowardly hares who learn to be brave ; *The Gosling*, by N. Gernet and T. Gurevich, where Alenka falls asleep and does not look after her goose, which is made off with by a fox, and then—aided by the cries of the children in the audience—drives the fox away and gets the goose back.

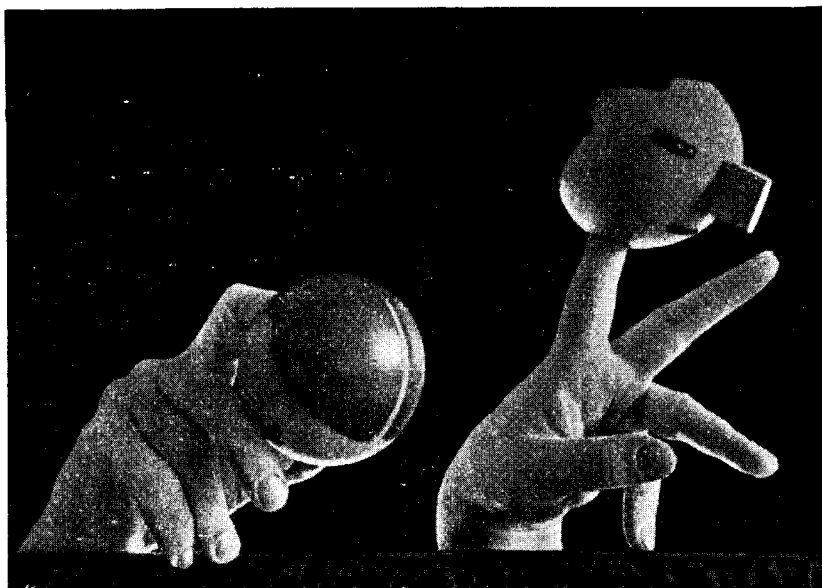
From the Moscow Pu



*AN
UNUSUAL
CONCERT
The Compère*



*RETURN
AND ALL
WILL BE
FORGIVEN
The Ballad Singer*



"The hands are the soul of a puppet"



WE SAT
TOGETHER
BY A
SLEEPY
BROOK

Of some interest was the early production *Kashtanka* (1935). This play, written by E. Speransky from a Chekhov story, tells the moving story of the dog Kashtanka, who is beaten by his master, strays away and ultimately finds his way into a circus. George, the clown, picks him up in the street and trains him, and Kashtanka comes to take part in a circus act along with the learned pig, cat and goose. Children love trained animals, and the little spectators naturally watched with delight and expressed their rapture at the top of their voices when, at the clown's command, the goose rang a bell and fired a gun, and the animals went on to make an "Egyptian pyramid", that is, the goose jumped up on the pig and the cat on the goose. When Kashtanka grabbed the pig by the tail and the "pyramid" collapsed, the children roared with laughter.

The advantages of puppet animals are particularly obvious in stories or fables, since they allow of considerable use of fantasy as regards method, scale and proportion. In *Puss in Boots* (1937), a mouse-nibbled shoe does service for the throne on which the Queen Mouse sits; but before you have had time to get a look at it the black cat is uttering a fearsome speech and condemning the crowd of mice to death.

On the ocean shore the "ever so marvellous whale-fish" lies, sighing deeply; his sides are all torn, there are stakes driven into his ribs, a fire is roaring on his tail and a village stands on his spine. It is a punishment because the whale has swallowed thirty ships. To earn forgiveness, the whale opens his jaws wide and out come the thirty ships one by one. This is an incident from the classic Russian story *The Little Hump-backed Horse*, by P. Ershov, and is one of the scenes from the show based on it which the theatre produced (1938). Where else but in the puppet theatre could such poetic descriptive writing be adequately translated into something visual and materially existent?

The Little Hump-backed Horse, by the way, was staged with marionettes (string puppets), which the Central Puppet Theatre has not used much as a rule, preferring hand puppets. For this particular subject, however, marionettes were especially suitable, since these thread-suspended puppets were well able to make flights and to create expressive pictures of the underwater kingdom of swimming fish, and so on.

The theatre went in for another system for the production of the new Soviet story *The Forest Secret*, by E. Shvarts (1939). Another version of this was called *Dolls' Town*. Here the stage puppets had to imitate not merely animals but toy animals. The peaceable population of the dolls' town—a baby bear and monkey, a giraffe and a tiger-cub—live in houses made of blocks from children's wooden building-sets, in biscuit-tins, in toy matchboxes and cases. The celluloid caretaker Pups keeps the town clean and tidy. An elephant takes up water from the pond in his trunk and helps Pups to hose the square. Pups thanks him; the elephant understands and nods in reply. There is thus a single stream of life here for toy people and toy animals both. When *Dolls' Town* is craftily attacked by the Lord of the Rats and his rat warriors, all the citizens of the town and its valiant army—won't-lie-down dolls and tin soldiers—except the traitor Pig-Popilki, stand firm in defence of the town, and overcome the rats. The old toymaker—who never made all these toys—helps them with his wise counsel and defends them in the dark days of war. Work and peace, patriotism and friendship, are the themes running through this play.

The part of the toymaker was played by a "living actor", as they say in the puppet theatre, that is by an actor in person, not a puppet-actor. He was the only actual person in this world of animate toys. Thus the character and style of a living actor was introduced into the composition of a puppet show, in contrast to puppet ways.

The organgrinder at the old puppet booth stood beside the screen and carried on a lively dialogue with Petrushka. In the modern puppet theatre the introduction of a living actor into a show is a novelty both sensible and adapt-

able : it serves to enhance the theatrical effect, suggests new lines of working, or helps to clarify an inadequately dramatised text. The living actor may play the part of the compère who introduces the players to the audience, enters into, explains and sums up the action. Thus, in *Kashtanka* each of the two acts is preceded by an interlude : in the first, an actor made up as an organgrinder comes out in front of the screen, plays a barrel-organ and chats to the audience. One by one he pulls the puppet players out of the barrel-organ and presents them. In the second interlude the organgrinder actor explains how *Kashtanka* is living in the circus and how the circus horse has trodden on the trained goose's neck. In the finale he comes out from behind the screen stowing the puppets away in his bag, and announces : "The show is over." In *Puss in Boots* a living actor in a mask plays the man-eating giant in whose castle dungeon the puppet people languish imprisoned. The scene when the Man-eater drags his captives out of the dungeon made a great impression as they trembled and screamed in his huge paws. A puppet, moving within its own scenic space-limitations, soon begins to seem big, "almost " human in size, as the audience grows used to the scale. A living person has only to rise beside the puppets, however, for the illusion to be dispelled and replaced by another : the real person begins to seem a giant. This scenic effect has been used many a time in Central Puppet Theatre shows. It is especially impressive in the finale of *An Unusual Concert*, when the row of puppets singing their concluding couplets suddenly changes into a row of living human faces, arms and hands, which at first sight appear enormous : the real performers of the *Concert*, the actors, have appeared above the level of the screen.



IN 1936 the theatre undertook an interesting experiment : it was decided to send a team of actors to the courtyards of Moscow apartment houses. A large wooden framework, coloured and painted, was fitted on a lorry. When the sides were folded away it made a stage for marionette (string puppet) shows ; pulling out the boarding at the back made a screen for hand puppets. Playing in turn, two actors from the team did up to ten, or once there was a second truck more than ten, shows daily.

Posters were put up beforehand in the courtyards saying : "Coming ! Coming to your courtyard ! We'll be there ! Wait and see !" The theatre manager had a talk with the house committee, and when the truck arrived rugs were already spread out for the little ones and benches and chairs were standing ready for the older children. This free show from a painted truck attracted hundreds of youngsters. They not only filled the " stalls " : the fences round the yard and the balconies and window-sills of neighbouring blocks were dotted with them. Games and amateur performances by the children who could dance, sing or read stories were organised before the show.

After a twenty-minute show the truck drove off, as it had come, to the sound of trumpets ; and the children rushed after it to the second, third and fourth courtyards. In the two summer seasons of 1936 and 1937 tens of thousands of children saw the show in the suburbs of Moscow.

This " vagabond " team life had its dark side also, however : producer and designer had their creative imagination constantly forced to adapt itself to simplified " portable " theatrical forms : their imagination demanded greater spaciousness and aimed at putting on more monumental and all-embracing shows. It was therefore an outstanding event in the theatre's life when it transferred to well-equipped permanent fixed premises (formerly occupied by the MHAT Studio 4) in Mayakovsky Street in the centre of Moscow. Here were produced such shows as *The Little Hump-backed Horse*, *The Forest Secret* and *Big Ivan*.

The production of Nina Gernet's play, *Aladdin's Magic Lamp* (1940), marked the beginning of a new stage in the theatre's history. This was the first play for adults put on at the Central Puppet Theatre. It deals with the power of love and the beauty of heroism, telling how the poor youth Aladdin, in honourable and independent contest, defeats the intrigues of the greedy, grasping Vizier who is after the Sultan's kingdom and the Princess Budur.

A new puppet construction was used for *Aladdin's Magic Lamp*, that of "rod puppets", as they are called, with broad and flowing movements of the arms; that is, puppets capable of beautiful and impassioned gestures. This might seem a purely technical point; it did, however, extend the theatre's range of expressiveness and therewith the scope of the repertoire. The Central Puppet Theatre shows became imbued with a sense of poetry and lyricism incarnate, expressed in plastic form.

In articles, books and speeches Obratzsov has unswervingly upheld the puppet theatre's right as a valuable art of equal standing with any other kind of theatre. This view was confirmed by the warm response his speeches met with, not only from the general public but also from such artists as Maxim Gorky and Konstantin Stanislavsky. Puppet theatre is by no means an art for one particular age-group only: the difference between puppet shows for adults and those for children is determined not so much by the theme (with certain obvious exceptions) as by the method and style of presentation.

On the other hand, the outstanding success of *Aladdin's Lamp* refutes the narrow and prejudiced view of puppet theatre as exclusively, or almost so, the art of comic and satirical grotesquerie. It demonstrated that puppets can convey the subtlest shades of feeling, can excite and touch the heart. The lyrical-heroic theme in the puppet theatre has received approval and recognition from thousands of exacting audiences.

The theatre widened its scope to include shows with complex subjects that corresponded to the audience's interests and perceptions. In April 1941 *Christ-mas Eve* was presented; it was written by Evgeny Speransky, the theatre's actor-dramatist, from Gogol's brilliant fairytale. Hopes and new ideas were flourishing.

But war broke out. From June 22, 1941, the whole life of our country and its people was subordinated to the single patriotic aim of fighting the fascist aggressors.

The workers in the sphere of art, like everyone else, did their duty as citizens. In the very first days of the war a front-line show troupe was formed at the Central Puppet Theatre and an anti-fascist programme of satirical sketches was soon ready. A three-actor team put on this programme at the Moscow assembly-points and stations through which thousands of soldiers were passing.

At the end of July the theatre building fell a victim to the blast of war, and the bulk of the company was evacuated to an eastern part of the Union. Two acting teams stayed on in Moscow, however. One of them played to an anti-aircraft unit, the other toured the western front. In 1942 Obratzsov directed and took part in such front-line tours. The shows, often put on right in the firing line, in close proximity to the enemy trenches, aroused lively and touching gratitude among the army audiences.

Obratzsov prepared two new sketches for his personal shows: a satirical monologue by Death addressed to Hitler, whose tiny puppet figure she held in her bony hand, and the Canio aria from the opera *Pagliacci*, a highly sarcastic performance in that Obratzsov sang it on behalf of a puppet made up as Mussolini. Both items were extremely successful. Obratzsov also went on doing his previous sketches, however, for army audiences, in barracks and at hospitals for the wounded, for whom, in the opinion of the doctors, the *Cradle Song* with Tyapa and the screamingly funny *Orator* were often medically valuable.

The Central Puppet Theatre spent most of its time of evacuation in

Novosibirsk. Although in the first years of the war conditions were difficult, a dramatised story of the sunny land of Serendipp and of the power of love (Karl Gotz's *Reindeer King* was rehearsed and put on in the severe and snowy winter of 1942-3) came through there with flying colours.

The theatre returned to Moscow in 1944. The show evolved during evacuation went on growing and ripening through the continual changes, polishings and alterations so typical of Obraztsov's production method.

Once back in peaceful life, the theatre absorbed new actors and creative workers and kept on perfecting its scenic technique and puppet construction, extending its repertoire and aiming that all its shows—regardless of the audience's age—should be honest, human and true to life.

Today there exists a whole group of playwrights who have accumulated many year's experience of work for the puppet theatre. Such is the celebrated poet Samuel Marshak (the theatre has produced his *House of the Cat* and *The Little Cottage*). Such is the talented playwright Evgeny Shvarts, author of *The Forest Secret*, whose plays abound in poetry, wisdom and subtle irony. Nina Gernet has given the theatre not only the fascinating and lyrical *Aladdin*, but also the merry and instructive *Forest Artists*, a children's play, and a clever new dramatisation of *Mowgli*. The actor-dramatist Evgeny Speransky, who grew up in this theatre, has written (besides his dramatisations of *Kashtanka* and *Christmas Eve*) the play *Beloved Beauty* (from a Russian folk tale) and *Beneath the Flutter of your Eyelashes*, a theatrical broadsheet lampooning the production methods of sensational American film hits. A former member of the company, now a curator at the theatre's museum, V. Kurdiunov, wrote *Ilya Muromets, Son of a Peasant* (produced in 1951), about the patriotic deeds of the beloved hero of the Russian epic. The popular stage-comedy writer Vladimir Polyakov has done a lot of work for the theatre lately: he was responsible for *Two-Nil in our Favour*, a gay comedy about a studious, sickly, spoilt youth who takes up sport so ardently for love's sake that after a number of adventures he has become a first-class sportsman and finds his love reciprocated.

A firework display of satirical parodies is offered in *An Unusual Concert*, which, as in a distorting mirror, shows the stupid smug self-satisfaction of the compère, the vulgar "gipsy choir", the dreary would-be soulful tango, the withered soi-disant academic cellist, the conceited soprano tearing passion to tatters, and so on and so forth.

One of the theatre's most recent productions is *The Devil's Mill* (1953), adapted from *Game with the Devil*, by the celebrated Czech writer Jan Drda. The theatre company visited Czechoslovakia in 1948 and got to know that country's art and folklore: this imbued them with a desire to reflect this wealth of new impressions in their creative work. Thus originated this show, in its own way a tribute to friendship with a nation which has a special love and esteem for the puppet theatre. *The Devil's Mill* puts forward Czech folk-tale themes in the persons of the Soldier, the Devil and the Hermit. The irony and philosophy with which Drda endows his characters are retained in the Obraztsov production, although the subject-matter was considerably altered to meet the particular requirements of puppetry.

In the same year the theatre finished work on a new children's show, *Buratino*, by Ekaterina Borisova. The subject-matter and character types are taken from Alexei Tolstoy's story *The Little Golden Key*, which is hugely popular and beloved among Soviet children. This show set the theatre the task of combining the acting of puppets with that of living actors. The hero, a wooden mannikin made from a bit of stick by the skilled hands of Papa Karl, undertakes a search for the little golden key so as to open the secret door and lead Papa Karl himself and all his friends out of the royal castle to freedom: he is a puppet of the royal theatre. Thus the play intrinsically requires the parts

of the human beings—old Karl, the King, and the terrible theatre manager Karabas-Barabas—to be played by people, and those of the mannikin Buratino, the puppet actors, Karabas's faithful police hounds Lis and Alis, and the cat Basilio, to be played by puppets. The complicated production task was successfully completed, and moreover the actors were inspired by the play's theme, a theme of strength and friendship, of love for freedom and for people, which the youthful audience greeted warmly.

In the spring of 1954 the theatre put on a revival of one of the early successes in its repertoire, the dramatisation of some Kipling stories, *Mowgli*. The author, Nina Gernet, conveyed much of the poetic atmosphere of these wonderful tales, whose noble romanticism in feeling and attitude makes them especially beloved by the theatre and its audiences.

*Specially written for the ANGLO-SOVIET JOURNAL.
Translated by S. Jackson.*



Shakespeare's Sonnets.

Illustration by V. Favorsky.

Delightful : Incredible *Enchanting : Miraculous*

London Season

of the

Moscow Central Puppet Theatre

July—August 1954



UNDER the direction of Sergei Obraztsov, and presented by Peter Daubeny Presentations Ltd. on behalf of the Society for Cultural Relations with the USSR, The Moscow State Central Puppet Theatre played a repertoire of four shows—TWO-NIL IN OUR FAVOUR, AN UNUSUAL CONCERT, ALADDIN'S WONDERFUL LAMP and THE DEVIL'S MILL—at the London Casino from June 30 to August 7.

In addition to the theatre shows, an abridged version of *Aladdin* was given on TV in the Children's Hour on August Bank Holiday, and Mr. Obraztsov gave solo shows on TV, at the London Casino, in the provinces and privately to an invited audience of SCR members.

Below we give a collection of press opinions from the *Birmingham Post*, *Challenge*, *Children's Newspaper*, *Daily Express*, *Daily Mail*, *Daily Mirror*, *Daily Sketch*, *Daily Telegraph*, *Daily Worker*, *Evening News*, *E.P.A. Spotlight*, *Financial Times*, *Glasgow Herald*, *Illustrated London News*, *Kensington Post*, *Lady*, *Liverpool Echo*, *Manchester Daily Dispatch*, *Manchester Guardian*, *Manchester Sunday Chronicle*, *Morning Advertiser*, *New Statesman & Nation*, *News Chronicle*, *News of the World*, *Nottinghamshire Guardian*, *Observer*, *People*, *Plays and Players*, *Punch*, *Queen*, *Reynolds News*, *Scotsman*, *Sketch*, *South London Press*, *South Wales Evening Post*, *Stage*, *Star*, *Sunday Times*, *Tatler & Bystander*, *Television Mirror*, *Theatre World*, *Time and Tide*, *Times*, *Universe*, *Western Independent* and *West London Observer*, in that order.

Delicately lighted—romantic actuality—subtle. Nearly human. Wonderful. Exactly like living people—fascinating. Delightful pastiche—London cannot do anything but laugh, wonder and admire. Sly fun and impish humour. Incredible antics. A revelation—endearing—dexterity and a delightful sense of humour—great comic and romantic appeal—charming—scenically very splendid. Incredible—spellbound—brilliantly skilful—gentle satirising of human foibles. Brilliant skill—superbly synchronised—dreamlike—uncanny—expresses vitality—charming. A brilliant team. Miraculous—most rigorous standards—finesse and delicacy. Amazing—wonderfully done—fantastic humour—magnificent

setting and lighting—expertise—magic. Brilliant and remarkable. Simplicity and charm—hilarious—take you completely out of this world. Satirical and witty—delightful. Intricate—extraordinary—certainly Puppets-Major. Enthralled—crystal clear—diverting. Fascinating—amazing dexterity—hilarious. Should not be missed on any account—superbly done. Marvellous, near-human—delightful parody—sheer delight. Striking—wizardry—very dexterously managed—glittering prettiness—richly decorative—unusual and memorably delightful. Ingenious—brilliant satire—subtleties. Finest show of the sort I have ever seen. My best laugh in last week's viewing—as perfect as anything that TV has given us. Whimsical characters and exquisite fairytale sets. Brilliantly directed—intricate and amusing—extremely ingenious. Inspired antics—ingenious and uproarious. Wonderful—a revelation—variety and brilliance. Astonishing—engaging simple humour. Endearing farce—incredibly lifelike—extremely entertaining. A wonderful holiday treat. Humour of an international brand. Fantastic in its craft. Enchanting—miraculously manipulated. The ingenuousness of childhood and the sharp satire of the iconoclast—beguiling charm—simplicity—a thousand needles of derision—fascinating land of make-believe. Sensibility and depth of purpose—extraordinarily vivid and moving appeal—delightful—wit, colour and charm. International language—brilliant—universal humour—appealing—fun and charm. Charming—tasteful—beautiful—superb—marvellous—shrewdly observed—subtly barbed humour—devastating satire—admirable burlesque—an enchanting world of Lilliputians. Amazing realism—technically beyond superlatives. Fascinating—magical. Intricate and harmonious. Genius. Pervasive vitality—finer shades of satire—wonderfully realistic—exquisitely arranged—lighted with imaginative expertness—oriental splendour—delightful ingenuity—enchanting. Entirely delightful—most comical and entertaining—miraculously manipulated. Almost eerily lifelike—remarkable. Delighted, enchanted and amazed—heartly satire—their humour runs in all directions—join the Russians in that most precious of experiences, laughter.



Pickwick Papers.

*Illustration by
V. Milaszhevsky.*

Musicians to Moscow

Leonard Cassini

FOR a professional musician to have played five concerts and two broadcasts in twelve days is not remarkable, nor is it exceptional to have travelled fifteen hundred miles each way for the purpose. These things happen frequently in the lives of many internationally known artists and no one need pay particular attention. But when these very statistics are related to certain times, places and people they assume a significance that lifts them from the realm of figures to that of public relations.

So it happened to us : six in search of friendship.

The times were the first days of June this year, the places were Moscow and Leningrad, and the people were Martin Lawrence, bass-baritone ; Alan Loveday, violinist ; Kenneth Wright, Head of Music at Television ; Evan Senior, Editor of *Music and Musicians* ; Sylvia Checketts, Secretary of the Music Committee of the SCR ; and myself, pianist. And these were the facts that made the matter important, for we were the first British musicians to have visited the Soviet Union, as musicians.

The greeting at Vnukovo Airport both fitted and confirmed the importance of the occasion : flowers, movie cameras, and eminent faces beaming all round. Obratsov, Bezrodny, Galina Izmailova ; I recognised them at once. On the way into the airport building we were introduced to the others, among them Madame Arapova, of the Ministry of Culture, the charming and efficient deputy-chief of the Foreign Section.

Customs officials, normally a ubiquitous feature of airports everywhere, seemed to be absent, and we swept through without formality out on to the broad highway that was to take us the thirty kilometres to Moscow.

The big Russian cars took us at a steady pace, so that we could enjoy the countryside lying peacefully under the warm afternoon sun. The rolling road had been half consumed when ahead of us and slightly to the left we detected a faint, enormous outline. At first I felt as though I had accidentally skidded across the borders of reality into fairyland and this was the fairytale palace.

Steadily the amazing structure grew more solid out of its embracing mists until we were able to recognise it as the new building of the Lomonosov State University.

On close inspection, as we travelled along its huge flank and then across the façade, it seemed to my taste to be overloaded with decoration—as a beloved child would be, whose mother could not resist adding a ribbon here, a frill there. Superfluous, but understandable.

Then the cars dipped in salute down the gentle gradient of the Lenin Hills and we were in Moscow.

And here I feel the need for the assistance of a little music to help evoke the feeling of friendly majesty that inescapably engulfs you as you glide over the bridges towards the great Kremlin. This lovely walled city, perfectly preserved and in daily use, gives Moscow a unique feeling of historical continuity.

Installed in the National Hotel, which overlooks the Kremlin from the Manezh Square side, we were soon deep in conference with Ministry of Culture officials. Throughout our stay they were to smooth away difficulties, take care of all manner of day-to-day details, and meticulously carry out our requirements.

First came the concert tour : where, how many, when ? Discussion showed that only Moscow and Leningrad were practical possibilities. Kiev, which would have liked to have us, had just come to the end of its season of special events in honour of the three-hundredth anniversary of the union of the Ukraine with Russia.* The other main centres were too far away, bearing in mind Martin Lawrence's time-limit.

Thus the contours of the visit were already being sketched in : Lawrence was to sing two solo recitals in Moscow, on June 2 at the Chaikovsky Hall (Martin raised his eyebrows and murmured, "Blimey ! " for this was the evening of June 1), and on the 6th at the Large Hall of the Conservatoire ; then off to Leningrad for another solo appearance at the Philharmonic Hall on the 8th. On the 3rd I was to begin my work with a recording for the Broadcasting Service, on the 4th I would take part in a recital of Loveday's, on the 5th Loveday and I would appear in a sonata recital at the Small Hall of the Conservatoire, on the 7th Loveday would play the Elgar violin concerto, and I would play the John Ireland piano concerto, with the symphony orchestra of the Radio Committee, at the Chaikovsky Hall under conductor Vasili Vasilievitch Nebolsin. The 6th, which for a moment I had thought would be free, turned out to contain another recording session for the radio. On the night of the 7th, immediately after the orchestral concert, we were to entrain for Leningrad, where Loveday and I were to repeat our Moscow sonata recital and orchestral concert, this time with the Leningrad Philharmonic under Rakhlin.

That seemed to dispose of the musical side of the programme. But discussion was only beginning. The really spectacular matter had not even been mentioned.

Several weeks before we were to leave for Moscow, it suddenly seemed to me a great pity that no one but the six of us should see what we were going to see. If only a film could be made and shown in England ! But how ? To make a request for a film team to be invited at the same time seemed rather unlikely to succeed, since the group was already complete. And in any case, who could send such a team at short notice ? There seemed only one solution : to organise an Anglo-Soviet film team on a novel basis—scriptwriters and co-producers Anglo, film technicians and co-producers Soviet.

After some suspense over the preliminary negotiations, we learned that both sides had agreed in principle. We had already started on a draft script, and now worked intensively to get ready the final version, which was immediately transmitted to Moscow ; the next step could only be taken there, after we arrived.

And so it was, on that very evening of our arrival. With express speed a crack team of four cameramen were seconded to the job, together with a director and Stalin prizewinner Kristy as producer. The Moscow Documentary Film Studio was at our disposal, and, much to our delight, within twenty-four hours the first reel was being shot, at the Glinka celebrations in the Bolshoi Theatre.

From that moment they scarcely let us out of their sight. They saw what we saw, and at the same time saw us seeing it ! If this sounds like a contradiction, try two cameras !

Our concerts were invaded, and our hotel rooms. Cameras, lights, wires everywhere. " Kindly walk across the pavement to the car ! Once more, please. Thank you. Now kindly walk back across the pavement to the hotel ! Once more, please. Thank you." And so on.

As you can imagine, our first twelve days were spent between practice studio and concert hall. The orchestral rehearsals had gone rather well, we thought,

* See SCR History Section Bulletin. Vol. I. No. 2 (May 1954).

considering the unfamiliarity of the works. And the recitals in Moscow received excellent notices ; thoughtful, analytical, friendly. The halls were crowded, audiences extremely attentive, and very persistent in demanding encores. There was some disagreement in the group as to their powers of discrimination. Some said that the ovations accorded certain Soviet artists who were clearly past their prime was a sign of incomplete musical understanding. Others said that these ovations proved not lack of discrimination but kindly recognition of past achievement.

I was pleasantly impressed by the quality of both orchestras with which I played, as well as by the magnificent Bolshoi Theatre orchestra. But I did feel that neither the Ireland nor the Elgar concerto was given its full value. It was not musicianship that was lacking, nor good will towards the music, but simply lack of familiarity with the characteristics of the English school. This will be remedied in the near future, I am sure.

Waiting backstage before appearing on the platform is a trying time for every artist. It was made easier for us by a matronly woman who tiptoed about the artists' room, supplying hot, sweet and milkless tea whenever we required it. If not tea, then liqueur chocolates, or oranges.

The word oranges unlocks a whole store of recollections.

Most of us decided to visit the air display held at Tushino. So did most of Moscow. There must have been a third of a million people present. The sky was cloudless ; a perfect setting for formations of jet fighters and light bombers, helicopters and graceful gliders. The Muscovites turned their faces upwards, narrowed their eyes in the glare, licked ices. They also queued for oranges, which have been rather scarce up to now ; but the orange-sellers made it a condition that a bottle of champagne had to be bought with each purchase of oranges. This surprising condition was accepted calmly by the Moscow public. They washed down their picnic lunches with champagne and ate oranges, suitcases full, all afternoon.

If the oranges led me to Tushino, then champagne takes me straight to the Bolshoi. *Swan Lake* was on a night or two before we left. This was an opportunity ! Plisetskaya was dancing, and I had heard of her quality. The young conductor Rozhdestvensky was in charge. I have only one comment to make about the performance and about Soviet ballet. There is no other ballet. I was so moved by the first act that it was as much as I could do to stagger out into the foyer and drown my tears of joy in sparkling Soviet champagne.

Even the *corps de ballet* was breathtakingly graceful and poetic. The maturity of the school was evident in every movement of every artist, and in this category I include the scene-shifters, who made miracles happen with the minimum of machinery.*

The one criticism I have of Soviet ballet productions, as well as of opera productions, is a tendency to overload the stage with scenery, though I admit that I am venturing into the dangerous minefield known as " taste ".

Did I say that the cameras scarcely let us out of their sight ? That was metaphorical, of course ; we had many solitary expeditions in Moscow and Leningrad. Leningrad was unbelievably intact, so intact that one was likely to forget the dreadful hammering that it had received in its eighteen months' siege. This superb city is a never-ending delight to anyone interested, as I am, in architecture.

It is also a city of music-lovers, for our three concerts there were packed to the eaves, and I had to repeat the last movement of the Ireland concerto as an encore ; a rare and touching experience.

At Leningrad, our party of six dwindled to four ; Lawrence left for England a day before us, Loveday for Moscow a day after us, and on June 12 the rest

* See *Back-stage Miracles*, in SCR Theatre Bulletin, Vol. I, No. 3 (September 1954).

took off for Tbilisi in Georgia. We dined splendidly that evening at Moscow Airport, watching the planes queue up in the air for permission to land, just as busy as London Airport. Then as the light faded from the sky we rose again for the hop to Kharkov.

I opened one eye at about 4.30 a.m. and saw that our IL-12 was droning steadily above the Black Sea. We kept the Riviera east coast at arm's length for an hour or so, watching the grandiose backcloth of the Caucasian Mountains slip by, the mighty Elbruz hidden in the clouds.

We turned inland and touched down at Sukhumi, Kutaisi and finally Tbilisi. In this distant spot the musical pace was just as hot as in Moscow. Nothing is neglected in the effort to continue the traditions of Georgian culture. The Georgian language, quite unlike any I had heard before, is paramount. All drama and opera is produced in the native language, and the pride taken in the achievement is evidence of their cultural independence. Georgian classics are honoured and studied, and contemporary composers like Balanchivadze and Taktakishvili are busy continuing their work.* The Conservatoire is flourishing and we heard an excellent rehearsal of the first act of *The Barber of Seville*, sung and acted with considerable skill and even more promise by a group of students.

Once more we were startled and overjoyed by the beauty of the ballet. Vakhtang Chabukiani, probably the world's finest male dancer, is head of all Georgian ballet, and takes part in productions himself, dancing with consummate skill, although at one time he had given up active work on account of a foot injury.

It was a sensation of being in the middle of a gigantic powerhouse of creation that I took away with me from the Soviet Union. The atmosphere of artistic encouragement is remarkable, and criticism is free and vigorous because no one believes that the whole truth has yet been found. Khachaturian's new ballet, *Spartacus*, was played to an audience of musicians at the House of Composers while we were in Moscow, and though seriously criticised is included in the Bolshoi Theatre's autumn programme.

Taken up with fundamental artistic problems, which are to a large extent obscured from our eyes by the struggle for our daily bread, Soviet composers in mass have had little time to study the fine work done in this country. They admitted this freely themselves. "Where", they asked, "can we get British music, scores and records?" The welcome query is being answered in a practical way at this moment, and soon many hundreds of recordings of British music and musicians will be flowing across to them.

If we can claim that it was our visit that stimulated this interest, the efforts of the SCR in making it possible will have been worth while a hundredfold. We went to make friends, and we did make friends, because the friends are there for the making. We earnestly hope that our film, the truthful factual record of our visit, will generate among millions of British people the wish to do the same.



* See SCR Music Section Bulletin, Vol. I, Nos. 1, 2, 3 (January, April, August, 1954).

EXTERNAL DEGREES IN MUSIC IN THE USSR

V. Avratiner

*Director of External Studies
Gnessin Music Institute, Moscow*

MR. AVRATINER is one of the cellists in the Moscow State Central Puppet Theatre Company, and was a member of the orchestra of the touring company which visited Britain in July-August 1954 at the invitation of the SCR, playing a six-week season at the London Casino, under the direction of Sergei Obraztsov.

The Gnessin Institute—one of the oldest musical educational establishments in Moscow—was founded as a private school of music in 1895 by three sisters; one of them, Yelena Fabianovna Gnessina, became director. In 1919 it became a State School of Music, and in 1944 the Institute was founded as an expansion of the school, to provide a higher musical education (including full-time undergraduate, post-graduate and extra-mural divisions). At present it also includes a ten-year school. Over 1,700 pupils and students in all study within its complex of institutions. Among its teachers in the past have been Safonov, Taneyev, Arensky and Rimsky-Korsakov, as well as the distinguished composer Mikhail Fabianovich Gnessin, brother of the director. The Soviet composers Khachaturian and Khrennikov, and the pianist Oborin, were pupils. Yelena Fabianovna received a high decoration on her eightieth birthday this year, an occasion widely celebrated in the Soviet musical world.



IS it possible to study music as an external subject? What methods are there for preparing students for external degrees in music? We are often asked such questions. My aim in this brief survey is to acquaint readers of the *ANGLO-SOVIET JOURNAL* with the working methods of this very young branch of higher musical education, the Department of External Studies, attached to our Institute.

The department was opened in 1948. The idea of having such a department came from a number of practical musicians, who were working in many parts of the country as teachers in music schools and children's music schools, conductors of choirs and so on, but were themselves without university or conservatoire musical training.

The department started with only a few pupils. Today it has 240, and it trains highly qualified music teachers in the following categories: piano,

orchestral instruments (string and wind), conductors of choirs and folk-instrument orchestras (accordion, doira, balalaika), music historians (teachers of musical theory and history).

Twice a year, in January and June, the external students travel to Moscow from thirty Soviet cities for written examinations and tests. In addition to these, they attend lectures by professors and lecturers and have individual tuition in class in their own speciality. The time-table is very carefully designed so that not a single moment is wasted. In addition to their individual tuition, with a teacher, they must find time to do some personal study and to visit the capital's theatres and concerts.

The lectures they attend help to broaden their intellectual horizons and extend their knowledge of theoretical subjects, but it is not possible for the lecturer in the time at his disposal to cover the whole course undertaken by external students in the necessary detail.

In setting forth the main subjects of the course, the lecturer has to indicate what source material there is on the further problems they raise for the student, and how such source material needs to be critically evaluated. All the emphasis on the work with external students is laid on the periods between these special sessions, when students work independently.

Supervision of this independent work is carried out by setting subjects for prepared essays. The students send these by post for checking and correction, and they are returned with the comments of the teacher on the way the work has been done. There are, of course, some subjects taught in the Institute in which prepared work in such form is not possible.

Considerable assistance is rendered to the students in their independent work by the text-books specially prepared by the Institute for its external students. The subjects to be set for prepared essays are included in such text-books, and general guidance as to how to set about the work is given. In addition to these general aids, methodological text-books are issued for particular skills, especially where there are few text-books in the particular subject or where the text-books are out of date. All these study aids are prepared by the teaching staff of the External Department of the Institute as part of their specialised work.

Particular attention is paid to the instruction given to the pupils in teaching methods for playing the particular instrument chosen, since the Institute is largely a teaching establishment.

Lectures on method acquaint the students with the most up-to-date data in this field, based on generalisation of the experiences of the best teacher-musicians. With the aid of the books on method published in this field students can deepen and extend the knowledge they acquire at lectures.

The prepared essays students send in between the special half-yearly sessions help them to deepen their knowledge, to check what they learn during their special session against their practical teaching experience, and to draw general conclusions from this experience. The staff who check such prepared essays are able to judge how thoroughly the students have grasped the material covered during the special sessions and how the students are putting into practice the information on teaching methods acquired during the course.

As our students live all over the Soviet Union, information on teaching methods reaches the most remote corners of our country simultaneously. In this way the Institute renders practical assistance to outlying areas in their development of musical education.

One of the most difficult and vital aspects of the teaching process is individual tuition with external students in their own speciality. Such tuition, of course, requires systematic study under the guidance of a single teacher. All full-time students meet their supervisor two or three times a week in all conservatoires and in our Institute. How, then, does the teacher direct the work

of the external student under his supervision when the student lives in a different town, and visits his teacher only twice a year for the special sessions? The teacher virtually has two months a year to work with his pupil, who is working independently the rest of the time.

To answer this question one must remember that most of these external students are themselves practising teachers, people with a secondary musical education, capable of working on their own. Practice has shown that such people are quite capable of studying their speciality as they should without meeting their supervisors two or three times a week.

Naturally, the methods used in working with external students need to differ very considerably from those used with full-time students. During the special session, the teacher prepares the syllabus for the examination in the pupil's speciality, which usually takes place at the end of the session, and prepares a rough outline of the syllabus for the following session, drawing his pupil's attention to any difficulties which may arise and methods of overcoming them.

In this way the student goes home after the special session with a roughly worked out syllabus for the examination at the next session, a clear conception of the technical and musical difficulties of the musical compositions set, and a clear idea of how he can overcome these difficulties.

All he now has to do is to work independently.

Thirty-eight students have graduated from the External Department this year. They are all practical teachers with considerable experience of work, and their life-histories are often very interesting.

I should like to tell you about some of them. Anna Sokolova is a teacher in the Rostov Music School. She is thirty-two. Prior to her entry into the External Department she had graduated from a music school and from the Rostov Teachers' Training Institute, with the qualification of a secondary school history teacher. Her passionate love of music led her to decide to continue her musical education. She entered for two parallel courses: pianoforte and the history and theory of music.

Now she has five years of study behind her, five years of intensive work in mastering her chosen speciality. She received excellent marks in all subjects and here she is now defending her diploma work before the State Examining Commission on "The Pianoforte Work of Arensky". Her work shows that she has very sound knowledge and that she has exceptional musical gifts. The commission marks her work "Excellent". She received similar marks in other subjects in the State examinations. Her studies completed, she can now continue her work and improve her knowledge in practice.

When the war ended Mikhail Fomenkov did not know what he was going to do. The war had interrupted his studies and he had fought valiantly to defend his country. He wanted to go on studying, but in his native town of Ufa there was no conservatoire. He could not leave his family to go and study in some other city. Mikhail Fomenkov began to work in the Ufa Music School and entered the choral conductor department of our Institute as an external student. He acquired much knowledge during his five-year course at our institute, and became an excellent conductor. The choir, composed of students from the External Department, carried out their State examination excellently under his baton.

One could tell many more stories about our external students. Their life-stories are all different, but one factor unites them all, their passionate love of music and their firm determination to study, to improve their skill as teachers and musicians. It is hard to study and work at the same time, but all of them, when they complete their course at the institute, thank their teachers for the knowledge they have acquired as a result of study.

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Translated by Eleanor Fox.*

TENANTS WITHOUT LANDLORDS

Some Aspects of Soviet Housing Law

Donald Veall

AT the commencement of the Revolution all ownership of land, whether built on or not, was abolished. This applied not only to properties belonging to private persons, but also to all public authorities.

The Civil Code provides :

“The land shall be the domain of the state and shall not be subject to private commerce. Land tenure shall be permitted only in the form of the mere right of use.”

Land can thus be held by a private person only under a title other than that of ownership. There is a fundamental distinction in Soviet law between ownership of land and ownership of buildings. Land cannot be sold, leased or otherwise transferred, but buildings may be. Acquisition of a building carries with it the right to use the plot of land which goes with the building. Under Soviet law, land is appurtenant to buildings. This contrasts with English law whereby buildings are appurtenant to land.

All land in the Soviet Union within town boundaries is under the control of the local Soviet. The local Soviets allocate the land to various government departments, co-operatives and private individuals under written agreements setting out the terms under which the land is to be used.

The actual ownership of buildings which are dwellings at the present time can be divided into those in private individual and co-operative ownership in urban areas, household ownership in rural areas, and public ownership. Those in public ownership are owned either by the local Soviet for letting to any citizen or by various government departments, trusts, factories, and so on, for letting to their employees by reason of their employment.

Municipalisation. In 1918, in towns with a population of over 10,000, all buildings exceeding a certain value fixed by the local Soviet were confiscated and placed under the control of that Soviet. The largest and best dwellings thus can be owned by the local authority. The large house taken over by the local Soviet was the exception. The traditional form of dwelling was the individual house built of wood and erected by the occupants themselves.

Maintenance and Building. A great problem for the Soviet housing authorities has been the rapid increase in urban population, which rose from 21 million in 1923 to 80 million in 1953, and is still increasing.

In the first twenty years after the revolution the main tasks were the industrialisation of the country and collectivisation of agriculture. House building was not a priority and fell well below the targets set in the First and Second Five-Year Plans.

Many houses were lost through lack of maintenance in the early years. In the wars of intervention, owing to the shortage of food in the towns, town population fell sharply as people went into the countryside. Acute fuel shortage in the towns caused people to huddle together for warmth. As a result many houses were left empty, and deteriorated. In addition there was the problem of combating the outlook of those who looked upon national property as nobody's property and aimlessly destroyed it.

In the first twenty years the responsibility for maintenance and repair of Soviet-owned houses rested with voluntary tenants' committees. It was not until 1937 that there were sufficient of the trained personnel necessary for a proper housing administration and repair service, bearing in mind all the other urgent manpower needs.

In 1937 Soviet-owned houses were managed direct by the local Soviets. They appointed full-time managers to look after groups of houses and blocks of flats, and set up repair shops. Tenants and house committees elected by the tenants assisted the managers in their work. This is the form of administration that still exists today.

Then came the war with its devastating losses. Twenty-five million were rendered homeless. More than a quarter of the total urban housing space was destroyed in enemy-occupied towns alone.

Owing to the shortage of materials and machinery, it was not until 1947 that the house-building programme got under way. For the first time housing was able to profit from industrialisation and to develop prefabrication.

In the first six years after the war, more houses were built than in the first twenty years after the revolution. The housing target for the Fourth Five-Year Plan (1946-50) was achieved. The Fifth Five-Year Plan (1951-55) provides for twice as much to be spent by the State on housing as in the previous Five-Year Plan, apart from increased individual building. Reports on the fulfilment of the plan for the years 1951, 1952 and 1953 show that the yearly objectives are being achieved and exceeded.

From the end of the war to 1953, 183 million square metres of housing space were built in urban areas. (The British equivalent in terms of housing space would be roughly three million three-bedroomed council houses of the 1930 standards.) In the countryside four million houses were built during that period.

The overwhelming proportion of the new building in urban areas has been carried out by industries and government departments with their own building units for their own employees. The provision of housing space has been widely used to attract the necessary labour, to reduce its mobility and to reward key workers.

Individual house building has been greatly encouraged in the post-war period and in the current Five-Year Plan covers about a quarter of the total building programme for urban areas.

Housing Law Today. Space permits of considering not the historical development of housing law but only the system as it exists today. All housing space in urban areas is rationed. In the countryside there is no rationing.

Soviet housing space in urban areas is measured in terms of square metres and is calculated on actual living space only. All auxiliary space, such as kitchens, bathrooms, lavatories, corridors and landings, is ignored.

For convenience housing law can be considered in three separate categories :

1. The law of the landlord and tenant (which applies only in urban areas).
2. The law of individual ownership of houses in urban areas.
3. The law of household ownership in rural areas.

Landlord and Tenant. There is no constitutional guarantee of a right to space in the same way as a Soviet citizen has a guarantee of his right to work and to leisure, but behind Soviet legislation and court decisions there is a general principle that every individual ought to be provided with living quarters or the means to acquire them.

All members of the family of a tenant enjoy equal rights to the living space with the tenant. As children are born so they automatically receive the right

to occupy space, a right of which they cannot be deprived on reaching their majority.

Marriage gives to either spouse the right to registration as an occupant in the accommodation held by the other before marriage, although both former accommodations may not be retained unless the parties continue to live separately.

Houses owned by the local Soviet. The local Soviets decide who shall have priority in the various claims for housing. Demobilised soldiers, the war disabled and orphans have priority. Those with rheumatism or tuberculosis must be the first to be removed from basements or damp dwellings. Those who work at home (such as artists, doctors and writers), the holders of certain awards, and people whose health require it, are allotted more space than the norm for the particular area.

The right to use dwelling space must be legalised by means of a written contract. The lease must be notarised, i.e. executed in the office of a notary public, certified by him and entered in his records.

The rights and duties of the parties and the consequences of violation must be defined in the lease. The lease must be for a definite period, but for not longer than five years. At the end of the term, the tenant has a preferred right to renew provided he has kept to the terms of the lease. The lease may be concluded with any adult member of the family.

Tenants may sub-let only with the written permission of the local Soviet. In practice permission is refused only if overcrowding could result or the object of sub-letting is to obtain unearned income.

Surplus space may be withdrawn from the occupant unless thereby two persons other than the husband and wife or children under ten are forced to live in one room. The occupant may find a tenant for such surplus space within three months from the service of a notice from the local Soviet. Such a tenant acquires a right to the space given to him, independent of the original occupant.

If a tenant makes improvements in the property without the consent of the local Soviet the improvements pass to the local authority without compensation when the tenant vacates the property.

Dwellings held by reason of employment. A person who occupies accommodation by reason of his employment enjoys the right of occupancy as an additional item of his wage, although he pays rent, because of the housing shortage. When employment ceases the general rule is that the accommodation is relinquished, after a suitable time to move, since the occupant can no longer claim any wage.

The occupant enters into a duly notarised lease, setting out the terms of the tenancy. Members of the family enjoy equal rights to the living accommodation only during the validity of the labour contract with the principal occupant. In the event of the death of the principal occupant, the member of his or her family can be turned out only if suitable alternative accommodation is provided.

Sub-leasing is permissible with the written permission of the employing authority. The position about improvements effected by the tenant is the same as for houses owned by the local Soviet.

Sub-Tenants. Sub-letting is allowed for the purpose of utilising space, but not its exploitation for individual gain. If a person continuously lets an isolated room to get unearned income, such room may be taken away from him although it does not constitute any surplus of the space norm. This is done by court action on the complaint of the district attorney or the housing administration. The sub-tenant himself cannot bring the action.

Sub-tenants may be charged rent up to 20 per cent of the rate established by law for that particular area.

Sub-leasing may be of part or of the whole of the accommodation. It may be for a definite or indefinite time. There must be a definite self-contained area.

As long as the sub-tenant occupies the property he never acquires any independent right to the accommodation. His rights are dependent on the rights of the tenant. If the tenant loses his rights, so does the sub-tenant.

A sub-tenancy comes to an end at the time stated in the agreement if it is for a definite period of time. If the period is indefinite the tenancy is terminable by three months' notice. At the end of the sub-tenancy the sub-tenant may be evicted by court action if the tenant is really in need of the accommodation for his own family. Otherwise the sub-tenant has a preferred right to renew his contract at the end of the tenancy provided he has complied with all the conditions of the tenancy.

Right of Exchange. A very important right of all tenants is the right to exchange their accommodation. If, for instance, a citizen in one part of Moscow desires to live in another part, he looks for someone who wishes to move in the reverse direction. State Exchange Bureaux exist as a clearing-house for such requests, but there is no obligation to seek their aid. The exchange may be multi-sided, involving a number of exchanges; it may be from one town to another; it may be between houses owned privately or by the local Soviet or by State institutions.

The right of exchange is the nearest approach to any form of assignment or sale of the right of occupancy. An actual assignment or sale would be illegal, and anybody attempting it would be guilty of a criminal offence. No premiums or any payments are allowed to pass as a condition of the exchange.

Sub-tenants and temporary occupants may not obtain the right to exchange.

Consent to any exchange must be obtained from the appropriate housing authority, i.e. from the local Soviet or housing authority as the case may be.

Consent to an exchange may only be refused in any one of the following circumstances:

1. One of the parties is making a profit out of the transaction.
2. Litigation is pending concerning the right to occupy any of the accommodation.
3. As a result of the exchange the occupants would be crowded into less than five square metres of housing space per head.
4. One of the parties to the exchange is in arrears with the rent.

If consent to an exchange is refused, the person aggrieved may appeal to the court upon the grounds of arbitrary discrimination.

Rent. Rent is fixed on the basis of the cost of maintenance repair and amortisation. No provision needs to be made for profit interest or other unearned income. Premiums are illegal.

The local Soviet decides what is to be the basic rate per square metre to cover the running expenses. This may be anywhere between 26 and 44 kopeks per square metre, and will be the same throughout a town.

Different rates are then fixed for different categories of living accommodation, by making percentage reductions or additions to the basic rate according to the territorial situation of the building and the state of its construction. Thus for buildings at some distance from the centre of the town there is a reduction of 10 per cent, for absence of water supply up to 26 per cent, for absence of electricity 5 per cent. If the building has special advantages such as bathroom, gas cooker, central heating and hot water, a 10 per cent addition may be made.

The payment per square metre for the various flats in a building is then fixed according to the basic rate for that building. Further reduction from the basic rate will be made for flats having certain defects. Thus there will be a reduction of 75 per cent for a very badly lit room, up to 20 per cent for a semi-basement, 5 per cent for a flat above the fourth floor in a building without a lift, 20 per cent for a damp room.

The rent is then calculated separately for each principal tenant on the basis of the appropriate rate per square metre of his living accommodation. Where the monthly wage exceeds 145 roubles* there is a scaled increase in rent up to a maximum of 1 rouble 32 kopeks per square metre. In no case may it exceed 10 per cent of the household income. In practice it works out generally between 2 per cent and 5 per cent, or including water heating and lighting not more than 8 per cent, of the income. There are reductions for dependants. Pensioners pay at half rates of those working. Students and families of men in the Forces have specially reduced rates. Donbas miners pay at about a quarter of the Moscow rate, and the average for them is 25 kopeks per square metre, including water, electricity and coal.

The monthly wage considered for the purpose of calculating the rent is that of the highest wage earner in the family of the principal tenant. The monthly wage does not include overtime or an outside job.

Rents are due on the tenth day of each subsequent month for the previous month. This is usually paid through the bank. All members of the family of a tenant who live with him and have independent earnings are jointly and severally liable with the principal tenant for payment of rent. Those paying have a right of contribution against the others. There is a penalty of 2 per cent per day for each day's delay after the 10th of the month until the 20th. After this date the house-owner has the right to sue for his rent. If there is no dispute over the amount of the rent due the house-owner may go, within two months after the rent is due, to the notarial office and receive a notarial stamp on the rent notice. This is equivalent to a court order on which execution may be levied. There is no right of distress in the Soviet Union.

In practice failure to pay the rent is rare. Arrears of rent are primarily due to unemployment, sickness and high rents. In the Soviet Union there is no unemployment or short time, there are adequate social services to cater for sickness and other emergencies, and rents themselves are low. If the monthly wage falls, so does the rent.

Repairs. The house-owner is responsible for what are called "capital repairs". These are repairs to the roof or outside walls and to the portions shared by tenants.

The tenant is responsible for "current repairs". This includes whitewashing, painting, papering, replacing broken windows, painting floors and woodwork.

In Government-owned houses these terms of responsibilities cannot be varied. In privately owned houses, the responsibilities can be varied only by written agreement.

If the house-owner fails to carry out his responsibilities for repairs, the tenant has the right to do the repairs himself and charge the house-owner by deducting the cost from future payments of rent. So far as the larger repairs are concerned this right is not likely to be of much practical use as the tenant will not have the necessary money or access to the building materials.

The tenant may also ask the district prosecutor to institute criminal proceed-

* This was the average monthly wage in 1929, when the present method of calculating rent was introduced. The average monthly wage now is considerably in excess of this figure.

ings against the appropriate manager, in the case of government property, for failure to protect State property.

If a tenant fails to carry out his responsibilities for current repairs or destroys or damages the property, the house-owner may do the repairs or make good the damage and charge the cost to the tenant.

Eviction. A court order may make an order for possession without proof of suitable alternative accommodation in one of the following circumstances :

1. If the occupant or any member of his family systematically destroys or damages the dwelling premises or places in general use.

2. If the occupant or any member of his family makes it impossible by his or her conduct for other occupants to continue joint habitation in the same apartment or room. Innocent members of the offender's family are protected from eviction unless they harbour the evicted offender after an order for possession has been made. The conduct must be intentional or malicious. There must first be attempts to correct the offender by warnings, reprimands and perhaps fines, before eviction is ordered.

3. If rent is in arrear for three months.

Where property is owned by the local Soviet in Moscow, Leningrad or Kiev, and it is required for demolition, possession may be obtained without any order of court and without providing alternative accommodation by administrative procedure. Administrative procedure means that if a tenant refuses to vacate after written notice, the housing authority, with the consent of the local procurator, may call upon the police to evict.

If no alternative accommodation is provided, the local Soviet must pay 2,500 roubles for each member of the family evicted. This is to assist them in building a cottage for themselves in the suburbs. The local Soviet has also to assist in making the necessary building materials available.

Administrative procedure may also be used for eviction where the occupant is given accommodation reserved for a person sent abroad, to the Far East or the Arctic.

Where accommodation is held by reason of employment the general rule is that when employment ceases it must be given up. If the employment is given up because of illness or disability or call-up for military service, the employee and his family cannot be evicted.

Where an employee voluntarily gives up his employment, or is dismissed for a breach of labour discipline or for the commission of a crime, the government institution is obliged as a duty to evict the employee and not merely as a right to evict if it so chooses. In such instances, eviction is by administrative procedure.

Where employment is terminated without blame, the employee may only be evicted by a court order on provision of suitable alternative accommodation, except that if the employing authority is a factory, mine or state farm it may take steps for eviction by administrative procedure.

An occupant evicted by administrative procedure may appeal within ten days to the district procurator, who may review the case but need not take any action. Any person who attempts to evict by administrative procedure where there is no such legal right is liable to criminal prosecution.

Private Ownership of Houses (urban areas). The right to buy and build a house is a strictly personal right of Soviet citizens. The purchaser owns the buildings and acquires from the local Soviet the right to use the plot of land appertaining thereto without time limit.

Plots are issued by the local Soviet in accordance with its planning requirements. In size they vary from 300 to 600 square metres in cities and from 700 to 1,200 square metres outside cities. Since 1948 the size of houses erected by private individuals is limited to one or two storeys and must not consist

of more than five living rooms. (Kitchens and bathrooms are ignored in counting living rooms).

Applications for plots of land on which to build are usually made through the trade unions and the employers. Trade unions advise and assist in choice of site and type of buildings, and in getting building materials from the employer and the local Soviet, who are under a duty to assist. The houses are built either by an industrial enterprise, and then sold to its employees, or by the individual who takes the plot.

Building must start within one year and be completed within three years, otherwise court proceedings may be taken for withdrawal of the plot.

Sales of houses are permitted provided that after the sale the purchaser, his spouse and minor children together do not own more than one house and that the vendor does not make more than one sale within three years. An owner wishing to sell must notify the local Soviet, which may within one month either purchase the house or let the owner sell at his own discretion.

All houses in private ownership must be registered with the local Soviet as a prerequisite of recognition of ownership. On a sale the conveyance must be notarised and registered with the local Soviet.

A private house-owner has to lease out such parts of his house as may be deemed by the law unnecessary for the owner's needs, i.e. in excess of that allowed the family at the official rate per person in the area concerned.

Owners of houses are under a duty to keep them in good repair. The local Soviet may inspect them to see that they are properly maintained. If an owner fails to keep his property in repair the local Soviet must serve a notice on the owner requesting him to carry out the repairs within a stated period of time. If he fails to do so, the local Soviet may carry out the repairs at the owner's expense or take action for forfeiture. Forfeiture will not be granted if the owner shows the neglect was not his fault.

Private owners of houses pay two forms of property tax, both payable quarterly. First, a ground rent, which may be anything from four to eighteen kopeks per square metre per year; secondly, a building tax which is 1 per cent of the value of the house.

Loans on mortgage for house purchase are granted up to a maximum of 10,000 roubles at 2 per cent interest for periods up to ten years. Borrowers must invest not less than 30 per cent of the total cost out of their own money.

The deed of mortgage has to cite the valuation of the building and must be notarially certified, otherwise it is invalid.

Private Ownership of Houses (country areas). Every household in a collective farm has transferred to it from collectivised land-holdings a house and garden plot not over 2.47 acres for its personal use. The house is in the undivided ownership of the household, i.e. of the immediate family and relatives or strangers working under the same roof. Although membership of a collective farm is individual, the house and garden plot is allocated to the household as a unit. Membership of the household may be increased by marriage, birth or admittance of strangers, or decreased by death or separation.

Members of a collective farm and independent farmers who own their own houses may sell them. The purchaser does not by such a sale acquire any right to the plot. Such a purchaser must obtain the transfer of land from the local authority if purchasing from an individual farmer, or obtain membership of the collective farm and transfer from it of the land if purchased from a collective farmer. The law that with the house is conveyed the right to use the plot does not apply to houses in rural areas.

The district land office keeps a record of house and garden plots. The dwelling or other buildings cannot be rented. The dwelling house of a collective farmer is exempt from execution for debt and taxes.

Book Reviews

THE BEGINNINGS OF SOCIALIST INDUSTRIALISATION

Works. J. V. Stalin. Vols. VII and VIII.
(FLPH and Lawrence and Wishart, 1954, 5/-
each volume.)

THESE volumes cover the years 1925 and 1926 (to November only), when the Soviet people, after completing post-war restoration of the national economy, began the mighty process of socialist industrialisation of their country in the midst of a "temporarily stabilised" capitalist world. The principal thread linking together Stalin's articles, speeches and letters of this period is his struggle against the opposition groupings led by Zinoviev and Trotsky. They deal with the usual wide range of topics, but most of all with problems of the relations between the Soviet working class and the peasantry and between the Soviet State and the capitalist countries. The shelves of many of our public, university and other libraries are now so well stocked with books containing accounts of this conflict derived from opposition sources that it is to be hoped that most of them will find room for these volumes, in which "the other side" is given, for instance in the *Report on the Social-Democratic Deviation in Our Party* (November, 1926) in volume VIII. Students who have hitherto relied for their understanding of this period on such works as Isaac Deutscher's will discover many interesting facts which will be new to them: among others, that Stalin was a witty as well as a very thorough and painstaking controversialist.

There are a number of passages about Britain and British affairs in these volumes, where Stalin discusses Britain's economic and political position in the world, her relations with Russia and the special features of British social and political life; notably the role of the trade unions in Britain and the differences between the relationship of the trade union to the political side of the labour movement in this country and in pre-revolutionary Russia. Speeches on the Anglo-Russian Joint Advisory Council of 1925-27 and on the general strike are included in volume VIII. There is more of this to come in later volumes, e.g. volume IX will contain his *Talk with Students of the Sun Yat-sen University* in May, 1927, in which he gave a remarkable evaluation of the nature and prospects of the British Labour Party. Together with his extraordinarily prescient articles and speeches on China (Volume VIII contains his first major statement, *The Prospects of the Revolution in China*,

November 1926), these passages cannot but give a jolt to those who have accepted the legend that, because he was less widely travelled than other prominent figures, and was so deeply absorbed in the task of building socialism in the USSR, Stalin had no views worth considering on other countries and their problems. Stalin's field as a social scientist is seen to extend far beyond the limits of his own country.

Particularly interesting are the sections in these volumes, especially in Volume VII, which throw light on Soviet foreign policy. Stalin saw the contradictions between the various capitalist countries as a factor which, by putting difficulties in the way of the formation of an anti-Soviet alliance, helped the USSR to survive. From this some writers have tried to deduce that the USSR under his leadership strove to set one capitalist country against another so as to provoke war between them. How incorrect this idea is appears from some observations of Stalin's (VII, 13, 14) on the *dangers* to the USSR which arose from the growing conflicts between the capitalist states, with the possibility of war breaking out between them in Europe. In this situation, he declared, there could, unfortunately, be no question of disbanding the Red Army, as some proposed to do, burdensome though its defence apparatus was for the struggling young Soviet economy. "The question of our army, of its might and preparedness, will certainly face us as a burning question in the event of complications arising in the countries around us. That does not mean that in such a situation we must necessarily undertake active operations against somebody or other. That is not so. If anybody shows signs of harbouring such a notion, he is wrong. Our banner is still the banner of *peace*. But if war breaks out we shall not be able to sit with folded arms. We shall have to take action, but we shall be the last to do so. And we shall do so in order to throw the decisive weight in the scales, the *weight* that can turn the scales."

Another legend about Soviet foreign policy to which Stalin gives the answer in this book is that which depicts the Soviet Government as supporting now this faction of states, now that, in its conduct of international relations. When this idea was put to him in connection with the first Soviet treaty of non-aggression with Germany (predecessor of the more famous one signed in 1939), Stalin replied (VII, 242, 243): "No. We have always had and always will have but one orientation: our orientation is on the USSR and its success both at home and abroad. We need no

other orientation. Whatever pacts are concluded, they cannot change anything in this respect."

Did this mean that Stalin was in favour of a self-centred approach to foreign affairs similar to that of the Tsarist Government? He answered this question in an interview with students of the Sverdlov University, in which he sharply criticised those who stood for a "nationalist" course in foreign policy, "believing that the interests of all other countries should be sacrificed to the interests of our country". "Support the liberation movement in China? But why? Wouldn't that be dangerous? Wouldn't it bring us into conflict with other countries? Wouldn't it be better if we established 'spheres of influence' in China in conjunction with 'advanced' powers and snatched something from China for our own benefit? . . . Such is the new type of nationalist 'frame of mind' which is trying to liquidate the foreign policy of the October Revolution and is cultivating the elements of degeneration" (VII, 170).

China was indeed a most important test case for the foreign policy of the USSR, and it is in relation to China that Stalin's remarkable foresight and the fundamental realism of his conception of Soviet foreign policy stand out most clearly in the light of everything that has happened since. "The forces of the revolutionary movement in China are unbelievably vast. They have not yet made themselves felt as they should. They will make themselves felt in the future. The rulers in the East and West who do not see those forces and do not reckon with them to the degree that they deserve will suffer for this. We, as a state, cannot but reckon with this force . . ." (VII, 300, 301). The close, friendly relations established between the USSR and the Chinese People's Republic which are today such an important element in the world power and prestige of the USSR derive directly from this policy which Stalin fought for in 1925; how different the world situation would be if the petty-minded pseudo-realism of his right-wing adversaries had triumphed instead!

All through the book runs a note of insistence on the need, while maintaining strong defence forces and conducting a shrewd diplomatic activity, to retain and consolidate the "moral support" of the working people in the capitalist countries. This "is so important that its value cannot even be measured, it is inestimable" (VII, 26). The confidence of the workers of Europe "is more valuable to us than any loans, because the workers' confidence in our State is the fundamental antidote to imperialism and its interventionist machinations" (VII, 291). It was the economic progress of the USSR *plus* the rallying around it of "both the workers of the advanced countries and the oppressed peoples of the colonial and

dependent countries" that was making it "possible to convert the brief 'respite' into a whole period of 'respite'" (VII, 259). To this important point, it will be recalled, Stalin returned in his last public speech, at the Congress of the Soviet Communist Party in October 1952.

One is continually struck, when reading Stalin, by his ability, while dealing with the urgent tasks of the moment, to see several moves ahead, to visualise the problems which will arise as a result of the solution of the immediate problems, in a radically new situation. Of this characteristic of his thinking there are a number of examples in the present volume. Thus, the principle behind the adjustments made last year in the economic planning of the USSR, Hungary, Bulgaria and other countries of the socialist camp, so as to give fuller play to the international division of labour within this camp, is laid down here already in 1925. Stalin observes, after stressing the need for developing the USSR on an economically self-reliant footing given the conditions at the time he is speaking, that this matter will have to be looked at in a new light when other countries, each with its own industrial and other economic resources, join the socialist camp: "We shall then pass from the policy of transforming our country into an independent economic unit to the policy of drawing our country into the general channel of socialist development" (VII, 306, 307). Again, the exporting problems of socialist countries, which Stalin touched on in his last work, *Economic Problems of Socialism in the USSR*, are already glimpsed here, at a time when the immediate task ahead was that of industrialising the USSR: "I do not know what the situation will be when our industry develops to the full, when we are able to cope with the home market, and when we are faced with the question of winning foreign markets. We shall be faced with that question in the future, you can have no doubt about that" (VII, 29).

BRIAN PEARCE.

COLONIAL LIBERATION IN THE USSR

A People Reborn. Edited by Andrew Rothstein. (Lawrence and Wishart, 2/6.)

THE people of North Ossetia live in the foothills of the Caucasus, in a land about as big as Norfolk and Suffolk, which slopes down into the plains from snowy peaks far above them. There are not very many of them—perhaps 400,000; and, although they are steadily increasing in numbers (they seem to have been a quarter as many a hundred years ago), they are one of the smallest peoples of the Soviet Union. Yet they belong to that group of non-Russian peoples who were formerly oppressed and colonised by the Russian empire: and their interest for

those interested in colonial problems in Britain is, therefore, out of all proportion to their size. For they typify the process of liberation, all-Union aid, and self-development, which has raised these peoples out of their subjection until they can now stand equal in rights and equal in opportunities with the other peoples of the USSR. However different may have been the circumstances of these former Tsarist colonies from the circumstances of British colonies of today, this process of colonial liberation in the USSR can scarcely fail to carry important lessons for us in Britain, as well as for the peoples of the colonies.

This well-edited symposium of factual impressions by a group of British people who visited North Ossetia early this year is, therefore, especially welcome. It comes as a useful supplement to the Coates's *Soviets in Central Asia*; and we may hope that it is the forerunner of other and longer works of the kind. After a glimpse at the history of the Ossetians and of pre-revolution conditions, there are chapters which offer a vivid glimpse at life in town and country (and a few apt photographs suggest that the Ossetians have real towns nowadays, instead of their miserable huts of old); at achievements in education and public medicine and in child care and welfare; and at the surprisingly wide range of cultural activities in which Ossetians may now indulge. There is a good half-crown's worth here.

One contrast may suggest the special interest of this little book. In 1913 fewer than 6,500 Ossetian children attended primary schools; and none attended secondary school. By the eve of the Nazi invasion of the Soviet Union no less than 70% of all school-age children in North Ossetia were attending ten-year schools from the age of seven to seventeen. And the change began in 1920 when the counter-revolutionaries were finally driven from the Caucasus. Now compare this with a British colony which is also run in the interests of foreign immigrants (by white settlers), just as the land of the Ossetians was formerly run in the interests of Russian settlers. In 1953 about 157,000 African children in Northern Rhodesia went to primary school (or about 8% of the population, compared with a school population in North Ossetia, forty years earlier, of about 5% of all Ossetians). But only 1,179 of these African children went on to secondary school in 1953, or less than 1% of those who entered primary school. Yet in North Ossetia, in 1940, as many as 70% of primary-age children would continue into the secondary-age group. Such contrasts say more than whole chapters of description. This is a book for everyone interested in the colonial question, as well as in Russia today, to buy and study.

BASIL DAVIDSON.

INCONSISTENT ATLAS

Oxford Economic Atlas of the World. Prepared by the Economist Intelligence Unit and the Cartographic Department of the Clarendon Press, Oxford. (Oxford University Press, 152 pp., 30/-)

IT is the publisher's hope that this atlas will become a standard work of reference. Judging it, however, by its treatment of the Soviet Union, it does not measure up to such a claim.

The amount of matter in the atlas is considerable; it is well produced and printed; and a note on the compilation of the economic maps impresses on us the trouble that was taken to calculate production figures for each state of India and the United States, and for each department of France. But the treatment of the Soviet Union makes one feel that the same meticulous care was not taken here. It is difficult to understand, for example, why the map on page 102, devoted to world production of cement, newsprint, boots and shoes and radio receivers, should put a question mark on the Soviet Union in each case, as if production figures were not available, when on page 133, in the index, data for boots and shoes, cement, and radio receivers are provided.

There are also inexplicable discrepancies between the maps; and these are not confined to the USSR. The maps of the continents indicate the location of airfields, but it is hard to discover the rhyme or reason for the choice. The cross-Channel airfield at Lympne, used by many holiday makers, is not shown, although that at Boulogne is. On the map of Europe Moscow has no airfield, though it has on the map of Asia; while Lvov and Kiev are favoured with airfields on the map of Europe but not on that of Asia. On the map of Europe airfields are not shown at Kharkov, Rostov-on-Don or Tbilisi, at all of which I landed on a flight from Moscow to Tbilisi; and this although Kharkov and Tbilisi are shown on the smaller-scale map of world air communications. Again, on the latter map the line Moscow-Tbilisi is shown as proceeding via Kiev and Kharkov and straight over the Caucasus mountains, but the regular airliner in which I travelled followed the route Kharkov, Rostov-on-Don, Sukhumi, Tbilisi, and avoided the mountains by flying out to sea. Another strange discrepancy is to be found on the map of North America. The world air communications map shows Dallas, Texas, as a major air junction; but the map of North America does not indicate an airfield there.

There are similar discrepancies in regard to railways. The maps of Europe and Asia do not indicate the existence of the war-time built Baku-Astrakhan line, although it is shown on the smaller scale map of world surface communications. Then again, the long-distance train Erevan-Mos-

cow passes through Tbilisi, Sochi, Rostov-on-Don, Slavyansk, Kharkov, and Kursk ; but on the map of Europe no railway is shown running from Rostov to Kharkov via Slavyansk through the Donbass, although this is one of the most important lines in the Soviet Union.

A last example of discrepancies is the map on page 99 concerned with production of locomotives. The distribution table on this map excludes "the USSR and Eastern Europe" (though it none the less includes Czechoslovakia and Poland), and yet we find that figures for Soviet production are given in the index for both pre-war and post-war periods ; and according to these figures the USSR was far and away the largest pre-war producer, and is the second largest post-war producer. Why then could its figures not have been included ?

The publishers propose to follow up this world atlas with a series of regional ones, one of which is to deal with the USSR and Eastern Europe. It is to be hoped that this latter will be better prepared than the present volume.

H.C.C.

SOVIET PSYCHOLOGY

The New Man in Soviet Psychology. R. Bauer. (Harvard University Press, \$4.00.)

MATERIAL in English on Soviet psychology is limited, though some is now available through the Society for Cultural Relations. It is not difficult, therefore, to misinform the public in this country about the subject without much risk that the distortion will be exposed. In the USA, as is well known, there exist a number of organisations which seem to be designed precisely for this and similar purposes. This, No. 7 of the *Russian Research Centre Studies*, is produced by a department of Harvard University specially set up to disseminate anti-Soviet propaganda disguised as scientific theses.* The author is a certain Mr. Bauer, who modestly does not disclose what qualifications he has to write on psychology. However, the extensive list of references gives a show of erudition, and the impression is conveyed that the author either has some slight acquaintance with the Russian language or has been able to obtain translations. He makes no claim to have visited the Soviet Union to see for himself something of the Soviet psychology about which he writes so learnedly. Indeed, perhaps he is hardly to blame for this, since had he paid such a visit he would no longer be considered a reliable person by the administrators of the *Russian Research Centre* and so would be unable to publish a book which consists of carefully elaborated distortions.

Mr. Bauer has as many as seventy references to one of his eleven chapters,

* A descriptive list advertising previous publications is in itself evidence of the function of the "Centre."

but he does not make the mistake of using extensive quotations from Soviet authors. To do so would be to give his readers some glimpse of the truth which he would appear to be anxious to conceal. The author complains that Soviet scientists, including psychologists, work with a definite purpose in view, namely that of making their work useful to the society in which they live. This complaint comes rather strangely from Mr. Bauer, whose book also appears to be written with an ill-concealed purpose, also that of serving the society in which he lives. The real complaint, therefore, is that society in the Soviet Union is different from that in the United States.

Mr. Bauer's main thesis is the familiar one advanced by Trotskyists. He endeavours to show that Soviet psychology reveals a complete lack of continuity in Soviet science, philosophy and politics. He concludes that in 1928 there was a complete reversal of direction and abandonment of revolutionary principles. It is impossible to support this view by reference to the psychological literature. To achieve his object Mr. Bauer resorts to confusion. He does not know, or does not wish to know, for example, the difference between the "unconscious" of Freud and the simple fact, well recognised by such workers in the field of neuro-physiology as Bekhterev, that not all physiological processes reach consciousness. The Freudian notion is a very special one and purely idealist. For him the "unconscious" was a special compartment in the mind, with a "censor" at the door through which undesirable material was "repressed". Bekhterev simply pointed out the obvious importance of the control by the nervous system, unknown to ourselves, of such important functions as regulations of the breathing, of the circulation and of certain activities by the voluntary muscles. Having confused the issue in this way it is then possible to go on to suggest that up till 1928 the "unconscious" was popular, meaning both a modified type of behaviourism and also psycho-analysis. This is taken as implying, to quote the jacket again, that "the Soviet citizen of the twenties had been held to be the creature of his environment". As a contrast we read: "The new Soviet man of today is the lonely master of his fate, personally responsible for his thoughts and actions."

Mr. Bauer apparently hopes that his readers will not notice the inconsistencies in his statements and that they will not have access to original materials. Only thus is it possible to explain the fantastic assertions which he makes, e.g. that before 1928 the psychologists of the Soviet Union considered it their scientific task to correct the illusion that man can control his behaviour. On the other hand he asserts that after 1936 "the 'attainment of socialism' meant that one could no longer

consider fundamental environmental changes as a means of improving human nature".

The reader of Mr. Bauer's book is expected to believe that this alleged contradiction between a hypothetical belief in the importance of the "unconscious" before 1928 and in the role of the conscious after that date reflects a fundamental contradiction between Leninism and "Stalinism". In fact the opposite is true, and, beginning with the writings of Lenin or of physiologists such as Pavlov and ending with those of Stalin or writers of modern Soviet text-books of psychology, one finds a consistent effort to cope with the difficult task of understanding how it is that through physiological (and often unconscious) processes man's consciousness reflects his social environment. Zaporozhets (Moscow 1953), in a simple text-book of psychology, restates the Leninist position thus: "Mental processes, which are the reflection in the brain of objective reality, permit man to orient himself to surrounding circumstances, to adapt himself to them in the course of his activities and to change these circumstances in accordance with the tasks that stand before him."

It is to be hoped that rather than rely on concoctions of this description readers will endeavour to acquaint themselves with original Soviet works on psychology, neurophysiology and philosophy. For this purpose further reliable translations are essential.

BRIAN H. KIRMAN.

"GENEROUSLY DESCRIBED AS DUBIOUS"

Terror and Progress USSR. Barrington Moore, Jr. (Harvard University Press and Geoffrey Cumberlege, 36/-)

THE "Russian Research Center" is a heavily financed "cold-war" organ attached to Harvard University and this is the latest of its publications. Based very largely on interviews with hostile émigrés from the USSR, it purports to examine "both the sources of stability and the potentialities for change in the Bolshevik régime".

Mr. Moore remarks (p. 13) that, with some of his interviewers, "imagination, together with the refugee's desire to compete for the attention of western interviewers, led to sensational accounts whose connection with Soviet realities can be most generously described as dubious". Many readers will feel that Mr. Moore has not always allowed for this factor in compiling a work which can hardly be regarded as a serious contribution to knowledge.

It is curious that he should mention (p. 54) the Soviet laws of 1940 restricting movement from job to job and penalising lateness at work, and build an argument about present conditions partly upon them,

without mentioning that they were rescinded in 1951. The price reductions of April 1953 are presented (p. 5) as something new in principle, connected apparently with the death of Stalin, without any mention being made of previous price reductions in 1947, 1949, 1950, 1951 and 1952.

One expects to find at least one major mistranslation in any book of this type, and, sure enough (p. 200), Stalin's well-known phrase "cultures national in form and socialist in content" is rendered as "cultures nationalist in form and socialist in content".

Mr. Moore's approach to this subject is that of a certain school of anthropologists and there is in consequence a good deal of unintentional humour in this book. We learn, for example (p. 166), that vodka is "likely to generate a diffuse set of friendship obligations" but is nevertheless "feared because it encourages the release of tension". On page 20 Mr. Moore observes: "There is good evidence, I believe, for the view that a substantial number of Russians shy away from cold, impersonal relationships that involve only a small segment of the personality. They tend to prefer and even demand a commitment of the whole personality." Is this, I wonder, why they insist on foreign visitors knocking back their vodka in one gulp, and why they describe drinking on this "bottoms up" principle as drinking "in the Russian manner"? As recipients of Russian hospitality well know, the Russians can be very firm about this point.

The title is as given above. "The fertile mind of my good friend, Professor Herbert Marcuse, of Columbia University, supplied the original suggestion for the main title of this book. He is sincerely thanked for his contribution" (p. 17).

B.P.

PUBLICATIONS RECEIVED

HISTORY OF SOVIET RUSSIA, Vol. 4.

E. H. Carr. (Macmillan, 30/-)

ISCUS, Vol. 1, No. 2, May 1954 (*Indo-Soviet Cultural Society*, Rs. 2.)

MASSES AND MAINSTREAM, August 1954. (*Masses and Mainstream*, 35c.)

METHOD OF TRIGONOMETRICAL SUMS IN THE THEORY OF NUMBERS, The. I. M. Vinogradov. Tr. K. F. Roth and A. Davenport. (*Inter-science Publishers*, 33/-)

NEW WORLD REVIEW, August 1954. (*ERT Publications*, 25c.)

OBLMOV. I. Goncharov. Tr. David Magarshack. (*Penguin Classics*, 3/6.)

PASSION OF SACCO AND VANZETTI, The. Howard Fast. (*The Bodley Head*, 12/6.)

POLITICAL AFFAIRS, August 1954 (*New Century Publishers*, 25c.)

SOVIET STUDIES, Vol. 6, No. 1, July 1954. (*Basil Blackwell*, 9/-)

SCR NOTES

June—September

DURING the summer the Society has been engaged—while carrying on its regular publications programme and information library service—in sponsoring the successful season of the Moscow Central Puppet Theatre, under the direction of Sergei Obraztsov, at the London Casino Theatre, and in arranging the visits of several groups of British specialists and professional people to the USSR. Below we give a complete list of these visitors; a selection of articles on their impressions will appear in the winter issue of the *ANGLO-SOVIET JOURNAL*.

MUSICIANS GROUP

JUNE 1954

L. Cassini (*piano*), Martin Lawrence (*bass*), Allan Loveday (*violin*), Evan Senior (*Editor, Music and Musicians*), Kenneth Wright (*Music Director, B.B.C. Television*), and Mrs. Checketts, secretary of SCR Music Section Committee.

GENERAL CULTURAL GROUP

AUGUST—SEPTEMBER 1954

Mrs. Mary Adams (*BBC Television*), C. R. Bence, M.P., Mrs. Barbara Farrington (*housewife*), Dr. H. Faulkner, M.R.C.S., L.R.C.P., Dr. T. S. Jarman (*Director, Mass Radiography Service for Wales*), G. Neil Jenkins (*University Lecturer*), John McLeish (*University Lecturer*), Lady Mary Morris (*housewife*), J. C. Siddons (*Science Master*), Professor W. J. H. Sprott (*Professor of Philosophy*), Professor F. W. Wagner (*Professor of Education*), and Mrs. Dowling, SCR Exhibition Department.

LEGAL GROUP

SEPTEMBER 1954

Dudley Collard (*Barrister*), J. B. Elton (*Barrister*), E. M. Gorst, Q.C., Miss Mavis Hill (*Barrister*), E. L. Johnson (*Solicitor, University Lecturer*), D. N. Pratt, Q.C., R. H. Sedler (*Solicitor*), W. S. Sedley (*Solicitor*), Miss Dorothy Stokes (*Barrister*).

MEDICAL GROUP

SEPTEMBER 1954

Dr. M. Abercrombie, M.A. (*University Reader in Embryology, University College, London*), Lord Amulree, M.D., F.R.C.P. (*Physician, University College Hospital; Consultant Physician, St. Matthew's Hospital; President, Medical Society for Care of the Elderly*), Dr. C. Allan Birch, M.D., F.R.C.P., D.Ph., B.Ch. (*Physician, Chase Farm Hospital, Enfield; Lecturer, North London Postgraduate Medical Institute*), E. G. Braithwaite, M.A., LL.B. (*Secretary, South-West Regional Metropolitan Hospital Board*), A. R. Clarke, M.B.E., F.R.C.S. (*Consultant Surgeon, Birmingham Accident Hospital; Secretary, Institute of Accident Surgery*), Dr. A. Comfort, M.A., Ph.D., D.C.H. (*Nuffield Research Assistant in Biology of Old Age, University College, London*), Dr. L. Crome, M.C., M.R.C.P. (*Neuropathologist, the Fountain Hospital, London; Secretary, Medical Section of the SCR*), Dr. T. C. Culbert, M.B., Ch.B., D.A., F.F.A.R.C.S. (*Consultant Anaesthetist, United Manchester and North Manchester Hospital Group*), Dr. F. A. Elliott, F.R.C.P. (*Neurologist, Charing Cross Hospital*), Dr. Sara Fisher, M.B., B.Ch. (*General Practitioner; Secretary, Socialist Medical Association*), Dr. T. F. Fox, M.D., F.R.C.P. (*Editor The Lancet*), A. W. L. Kessel, M.B.E., M.C., F.R.C.S. (*Consultant Orthopaedic Surgeon, Fulham and Kensington Hospital Group; Clinical Research Assistant, Institute of Orthopaedics, London; Member, Executive Committee of the SCR, and Honorary Treasurer*), Professor Esther Killick, D.Sc., M.B., Ch.B., M.R.C.P. (*Professor of Physiology, University of London*), Dr. Helen Mair, D.P.H., M.B., Ch.B. (*Assistant Medical Officer, Maternity and Child Welfare Department, Town Hall, Manchester*), Dr. N. B. Malleson, M.A., M.B., M.R.C.P. (*Physician-in-charge, Student Health Association, University College, London*), Dr. J. G. Ollerinshaw, M.B., Ch.B. (*General Practitioner*), R. Roaf, M.A., M.Ch. Orth., F.R.C.S. (*Consultant Orthopaedic Surgeon, Royal Liverpool United Hospital*), Dr. C. H. C. Toussaint, M.R.C.S., L.R.C.P., D.P.H. (*Consultant Chest Physician, Willesden Chest Clinic and Central Middlesex Hospital; Vice-President, British Tuberculosis Association*), Dr. L. R. West, M.B., M.R.C.P. (*Physician, Sully Tuberculosis Hospital, Sully, Glamorgan*).

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